R E P O R T  R E S U M E S

ED 011 995 AC 000 672

ADULT AND EXTENSION ART EDUCATION, DISCUSSIONS OF PROBLEMS IN A GROWING FIELD.

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PUB DATE 66

EDRS PRICE MF-$0.18 HC-$2.64 66P.

DESCRIPTORS- *ADULT EDUCATION, *ART EDUCATION, *PROGRAM DEVELOPMENT, *VISUAL ARTS, PROGRAM EVALUATION, EDUCATIONAL OBJECTIVES, SOCIOECONOMIC INFLUENCES, ADULT EDUCATORS, RESEARCH NEEDS, UNIVERSITY EXTENSION, PROFESSIONAL TRAINING, RURAL EXTENSION, CRITERIA, MADISON

PAPERS BY 11 EXTENSION EDUCATORS DISCUSS CRITERIA AND STANDARDS IN VISUAL ARTS EDUCATION, THE SCOPE AND NATURE OF ART EXTENSION PROGRAMS, TRAINING PROCEDURES AND STANDARDS FOR EDUCATORS, TOPICS CALLING FOR RESEARCH (READINESS, PSYCHOLOGICAL ENVIRONMENT, METHODOLOGY, PROGRAM EVALUATION, AND ADULT CHARACTERISTICS AS MANIFESTED IN ART ACTIVITIES), EDUCATIONAL OBJECTIVES AND VALUES AND ELEMENTS OF PLANNING SUCH AS AUDIENCE IDENTIFICATION, STAFF SELECTION, FACILITIES, AND BUDGETING. THE BROAD SCOPE OF VISUAL ARTS EDUCATION REQUIRES HONEST, MEANINGFUL ACTIVITIES RELEVANT TO SOCIAL AND PERSONAL ASPECTS OF DAILY LIVING AND TO FORCES MOLDING CONTEMPORARY SOCIETY. THE TRAINING AND PERSONALITY OF EXTENSION PERSONNEL SHOULD BE RELATED TO VARIOUS COMMUNITY AND EDUCATIONAL PROGRAMS, AND SHOULD EQUIP THEM TO PROMOTE AND DEVELOP "VISUAL LITERACY" AND TO PROVIDE ADULT STUDENTS WITH AN AWARENESS OF THE INTERACTION OF ART WITH ALL FACETS OF LIFE. FINALLY, KNOWLEDGE OF UNDERLYING VALUES AND PURPOSES IS NEEDED IN ORDER TO PLAN AND EVALUATE INTELLIGENTLY, TEACH EFFECTIVELY, GAIN FINANCIAL SUPPORT, AND MEET GENUINE NEEDS. (LY)

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# ADULT AND EXTENSION ART EDUCATION

## DISCUSSIONS OF PROBLEMS IN A GROWING FIELD

PUBLISHED BY THE UNIVERSITY OF WISCONSIN EXTENSION

AC 000 672E
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# ADULT AND EXTENSION ART EDUCATION

## Discussions of Problems in a Growing Field

Editors—Ralph Kohlhoff and Joseph Reis

THE UNIVERSITY OF WISCONSIN • UNIVERSITY EXTENSION

## FOREWORD

*This book should be read by those involved in looking at the broad sweep of adult education. It should be read carefully by all who have an interest in the growing role of art in society. There are chapters which will be of special interest to both the adult educator and the artist.*

*This book is a first in the way it brings together the ideas of extension educators most concerned with developing art in society. There is no doubt that as a nation we will be moving forward in this area. Studying the ideas incorporated herein will help in the design and implementation of adult programs in the cultural arts.*

*Those who attended the first national conference in adult and extension art education held at The University of Wisconsin in 1964 will find many of the basic ingredients and recommendations from that conference woven into this book. For those who didn't attend the conference there is an opportunity to glean the gems from the sessions plus a considerable amount of advanced thinking in such areas as the criteria and standards for extension art education, its scope and nature, its implementation, and how personnel may be prepared for this important late-twentieth-century educational task. The authors of the chapters in this volume are admirably qualified to present these important ideas. The two editors, Kohlhoff and Reis, working as a team, have organized the materials in an admirable way. It is a pleasure to have the opportunity to write a foreword to a book written and edited by those with so great a concern for the role of the arts in our society.*

*Burton Kreitlow*
*Office of Adult Education Research*
*The University of Wisconsin, Madison*

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# CRITERIA AND STANDARDS

**MARYLOU KUHN:**

Art was an integral part of culture before the Lascaux cave paintings in France described needs and met purposes for those prehistoric hunter peoples. In all likelihood these paintings served to educate through art. Our focus upon adult education in the visual arts is, however, new in light of the necessity for art to be continuously re-evaluated in relation to current forces and needs. The noncumulative, personal nature of art makes this formal focus on issues and scope a timely one. Art today serves a different function than in any period of the past. It is a different entity. People relate to it differently. They give different ideas and images to its forms. They take different values and understandings from it. Art for mature members of twentieth-century societies, it is felt, will be enhanced if education designed for this purpose becomes a more efficient factor in its development. In this century, adult art education is an alive phenomenon. Will we let it grow in whatever way it can? Will we treat it as a weed? Will we cultivate it? Many leaders in art feel that the recent extensive and haphazard growth of participation in art has contributed little to the increase of its effectiveness as a phenomenon developing man's potential.

In any effort to delineate the concerns of criteria and standards in visual art education for the adult, we are faced with two marked characteristics which need immediate attention. The first has to do with a breadth of description, while the second concerns limitation of boundaries.

As is typical of all of adult education, art for the adult is sponsored by many different groups and institutions, and the opportunities for participation in and appreciation of the visual arts reflect many differing points of view. We need to look at this breadth of interest as a foundation stone. The nature of education for adults in the visual arts requires that we recognize and utilize the many varying forms which it has taken during the past fifteen to twenty years of burgeoning formal development. Limitation to consideration of kinds of activities or to types of sponsoring institutions at this time would minimize our opportunity to develop general standards.

By way of limitation we need to always keep uppermost the term *adult*. Diversity, complexity and the inevitable overlap of purpose and program may bring with it the tendency to think of this field as being all things to all ages.

A third point could be made about focus on education. That is, recognition that recreation, therapy and vocational preparation are peripheral to the central purpose of education continuing for values which originate from the experience itself.

Out of the diverse demands of our society the great variety of programs in the visual arts have grown side by side, often oblivious to each other, sometimes aiding and sometimes obstructing individual developments. We have the educational programs of museums and libraries; those under the auspices of formal educational institutions like colleges, universities and the public schools; the recreational activities of trade and professional unions; recreation departments; special purpose community centers; as well as men's and women's social and civic groups. The mass media—magazines, radio, television (especially educational television), Sunday supplements, and so forth—consistently involve one in the visual arts. These diverse opportunities result in the variety and amount of attention focused on the visual arts by American adults. In some instances a very brief or casual contact is made. At the other extreme an entire commitment implicates the adult in art experiencing. Further, the nature of the involvement ranges from production to appreciation, and from active to passive responses. The almost limitless range offered by these three dichotomies and the continua between them presents a marvelous potential; at the same time it creates much confusion. The sometimes confusing and conflicting, very often vague, criteria and standards applied to education in the visual arts for adults reflect development without central leadership.

Some of the confusion and difficulty in the growth of adult art education has resulted from a lack of communication and coordination among individuals and groups in responsible positions. The recent development of arts councils may be looked upon as an effort toward greater coordination of endeavors. It is interesting to note, however, that the greatest advancement in coordination has occurred between groups devoted to the many arts rather than among those concerned primarily with the visual arts.

A further difficulty has come from the fact that art programs for adults have more often than not been peripheral to the primary purposes of the social agency sponsoring them. Public school adult education is an outgrowth of the American commitment to universal education for all children. University adult education accompanies the scholarly, degree-

oriented campus environment. Community centers often are more concerned with social adjustment or recreation than they are with the individual's experiencing of art. A basic criteria, then, seems to be the establishment of understandings which are general enough to allow optimum realization of diverse purposes while concurrently building a total philosophic basis for development.

Let us look at some areas in which criteria can be generally stated.

*First,* we can identify the individual with whom we will be concerned. Adult art education in its broadest terms should offer opportunity to anyone beyond the age of the public secondary school, who is not engaged in a degree or vocationally oriented educational program. It is continuing and informal. The individual can further be identified by the term young, middle-aged, or older adult. His social and vocational classifications are also of considerable importance. In many instances, participation is age determined, though there is less delineation due to age than class among adults in American society.

Adults, with mature social characters, have been more influenced by social norms than their children. As time, aging and experiencing, multiplies for the individual, so does the importance of social impingements. The effect of society upon the adult has import toward the establishment of criteria for experiences in the visual arts. This is especially true because of a well-established living space within which all of an adult's activities tend to fit. Effectiveness of art activities for adults is dependent upon the relationship these activities have with the personal and social aspects of their lives. Criteria concerning the adult should provide for relevance to the social roles of the individual and for the extent of his involvement in art.

It was common, as recently as 1955, for art educators to indicate that the prime reason art should be seriously considered was that it "is good for people." In this context art is described as individual, and free and democratic; therefore, it is appropriate for Americans to be concerned with art. Since that time the creative phenomena have been stressed, and art has been seen through the bias of this current panacea. Certainly one could give extensive and adequate argument why involvement in art and art appreciation *does* reinforce many of these ideals of our society. Perhaps it is more important to note that in making these connecting links with a way of doing or with values for living, we have created an audience for the arts which is extensive; at the same time, it is indiscriminant. Numbers of interested persons far surpass the potential of established agencies for gratification, either in the area of the performing or the creative arts. Knowledge of what the arts are really all about, and how one personally can fit into the art world, escapes

much of the populace. A criteria of aesthetic responsibility needs to be considered. What kind of responsibilities, for instance, occur in relation to the artist, the amateur and the audience?

Society has acted strongly on the arts audience through currents of popularity. In like manner it has acted upon artists and their art by requiring a division of time necessary to secure a livelihood, a sacrifice of technical equipment because of expense, and an atmosphere of intellectual influence and patronage within the university setting. These effects may be seen as both helpful and harmful. They have certainly influenced the quality of the visual arts.

There is, then, the problem of development of a knowing and discriminant audience; an active and understanding amateur base; and a vital, fully committed professional leadership of dedicated artists. The problem for criteria is (a) identification of the varying roles each play, (b) the ways in which these roles act upon one another, and (c) appropriate differing rewards for each separate responsibility. We have often confused one with the other; coddled and misled the amateur; misunderstood and laughed at the intellect of the professional (especially in the visual arts where he has been called a mystic, or an idiot, or a madman, rather than a rational); and we have failed to supply audiences with opportunity to patronize as well as to learn and to appreciate. The question of how the diverse programs in adult art education identify the purposes of their offerings with three main segments of society are clearly based in criteria. Their answer would certainly alter evaluation of program effectiveness.

*Second,* we can identify the moving forces of our times and the needs of man in his culture as a result of these forces. Adult art education should be understood as a dynamic evolving-out of ideas, beliefs, opportunities and desires which have been realized through the development of individualism in Western civilization. In order to be vital, art must function against a screen reflecting its past development as it projects portent for the immediate future. In other words, adult art education must have relevance to the time and place in which it is a part.

The assumption, values and goals of a belief in art education must be set squarely in the midst of the socioeconomic reality of the current time. We must plan today for a society faced with obsolescence in many spheres; one in which the individual is alone at the same time he is with crowds of people; and, in which property underlies affluence. The adult of today and tomorrow is an urban dweller facing the decay of his environment. Freedom of the public domain is being lessened by crowded, inappropriate urban structures. At the same time, the private domain of the adult allows greater choice of activity as an outgrowth of

prosperity and leisure. Sufficient labor and material resources are available today to allow man to pick and choose. Yet his freedom to choose is diminished by his inability to structure his urban environment to satisfactorily meet the new personal frontiers opening to him. We are still very much under the influence of forces from the industrial revolution, which concentrate on production rather than creation. International communications affect more people, and the division between prosperous, developed segments of the world and the emerging poor nations is diminishing. We affect each other and are affected by each other. Isolation of the individual—person, community or nation—is no longer relevant. A second general criteria may be established by the realization that production of an art form or audience response to a performer gains significance through relevance to the real lives of those concerned.

This aspect of general criteria can best be explained through an illustration. Within a three-month span, I had occasion to talk with two middle-aged women who paint in their free time. One is a professional copywriter from Washington, D.C. employed in the national office of a leading educational organization. Knowing of my interest in art she told me she enjoyed it, too, and that currently she was doing colonial primitive portraits on breadboards and that, furthermore, they were selling well, too. Later, in one of our growing space-centered Florida cities, I wandered into a sophisticated new art and antique gallery. A woman in knit and diamonds, obviously not a clerk, came up to me. In our conversation about art she led me over to an area joining the local contemporary artists' works with the antiques. Both were of fine quality, well displayed. The area of her interest, however, was a display of early American flavor. She said, "These primitives on boards are mine. My son paints on old wood, too. He is interested in clipper ships. We antique them to look old." I could not help thinking about the relevance of this activity to value, belief, and integrity. In all sincerity it had not occurred to these women that the form of a colonial primitive as produced by well-educated, traveled and vital women, or a growing twelve-year old, had little relevance to the development of their twentieth-century lives. They had not thought about the implication of deceit in trying to be something they were not. They picked the form up complete and decaled it onto their own boards. They had not related their receipt of monetary reward with the kind of transaction made in the market places of the bookie and race track. The purchaser does not receive value in kind in either instance. When art forms serve the function of a decal on lives of individuals, then there is a place to develop criteria about meaning and the relevancy of form to the kind of communication and purpose pursued. Relations-making criteria are needed to develop this relevancy.

The distance between the visual arts and common man is even greater now than when most of man's energy had to be used to provide the necessities of living. Wide acceptance of similar visual symbols as having similar dynamics is common. Integration of art into daily reality is not achieved by the transfer of a Mondrian painting onto linoleum. More often than not, images are transferred—as in the illustration above—with no regard for the process which brought them about. The significance of the relationship between symbolic meaning and dynamic force is lost because the relevancy of one to the other is not understood.

In an article written several years ago, I used examples from nature to clarify this point.[1] They are valid here as well. The force which makes sand take on the form of water is the same force which creates undulation in the water itself. It integrates these two materials in nature. Forms of a rippling character found in a bird's wing may resemble sand and water, but the force responsible for the growth of feathers is not the same as that responsible for the moulding of sand and water. Surface appearance is as far as the similarity reaches. Transfer is made because of something brought to the situation by man, not by something integral to the natural forms. Attempts to impose forms on materials and situations having other purposes and qualities lead only to the unreal separation of man and nature. What is meant to develop leads to greater alienation.

Because I have made a considerable point of the importance of art forms being relevant to the time and place of their creation, I would like to relate this to a contemporary urban problem. Traffic in Washington, D.C. has long been the brunt of casual jokes as well as the despair of motorists. It is discussed by Anthony West in a recent article about the penalties of visual illiteracy.[2] West was first initiated into an interest in town planning by his father, H. G. Wells. He says, "By the time I was old enough to start looking at the world on my own account, he opened my eyes to look beyond buildings to streets and cities, and to think of places in terms of the life lived in them." An inner-circle freeway has been suggested as a solution to Washington's traffic problem, which, according to Mr. West, will do more to determine the character of our national capital as a city than anything since the revival of L'Enfant's original plan made in the eighteenth century. "Thinking along the lines of his French upbringing (L'Enfant assumed that our new federal capital would be the point of concentration of what was to come), he accordingly made

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[1]Marylou Kuhn, "Creative Potential in the Visual Arts for the American Adult," NAEA of the Yearbook: *Research in Art Education,* National Art Education Association, 1959, p. 15.

[2]Anthony West, "The Penalties of Visual Illiteracy," *Show,* December 1963, p. 87.

a plan for the city in the idiom of concentrated state power as he was familiar with it." Jefferson, as did L'Enfant, understood the relationship between ideas and designs. In Jefferson's ideology it was the function of the state to provide examples capable of raising the level of individual effort. Jefferson envisaged a city built on a grid of rectangular blocks. His America was a place free from concentration of power. For a period Washington as an idea and as a city remained unrealized. After the Civil War, when big government became a necessity, Burham helped revive L'Enfant's original plan. The streets of Washington today reflect both plans in a series of radiating spokes which overlay a grid design. They are excellent examples of man's rationality in visual form.

Washington, D.C. reminds Mr. West of the ancient planned cities of the lower Euphrates Valley. He says, "The layout of their streets is often formal and regular and their message is unmistakable: almost as soon as man had freedom to choose how they would live they chose to live in order. The great Washington plan...bears a direct relationship to those ancient Mesopotamian layouts. It is an American contribution, and a very splendid one, to the oldest human tradition there is—that of humane design in which man plays the part of the module." West continues, "A clue to the meaning of the design for the proposed expressway is provided by its soft invertebrate curves....The weak curves which have been plotted for it by the traffic engineers cut across the decisive geometry of the existing street plan so that a brutal discrepancy arises at every point of interaction. Almost everyone who has sight can 'read' the conflict which is created when an anonymous urban folk artist adds a moustache to the face of a woman or a girl on an advertisement in the subway. The poster designer's ideogram or sign standing for the idea 'girl' has been fouled up by the addition of part of another sign meaning 'man.' The conflicts which are created by the intrusion of the proposed freeway...are no less real for existing between more complex signs, but they do require a higher degree of visual literacy to recognize what they stand for....The soft curves and the weak changes of directions which give the plan its character are accommodations by the designers to non-human necessities. The plan has no relationships to any nationally conceived specification for a city; it is put forward simply and directly as the short-term solution for a specific problem....With this (plan) we shall have abandoned the city of the humanist tradition, the city of human relationships which is an affirmation of belief in reason and order."

Mr. West is asking that we learn to read meaning in the visual forms which surround us. In the nature of our times and in man's need for art lie the seeds of criteria about the appropriateness of adult education in the visual arts.

We can look to the intrinsic nature of the art experience for our third general criteria. In the visual arts we are intimately bound to sensory capacity. Through what the eye tells us, we come to know the shifting relationships of the world around us. By sorting, separating and eliminating the many different objects that we see, we identify them in order to use them. We eliminate that which is not important to us and relate what is left to our purpose. When we expand our purposes beyond use to a knowledge of why we use things, we are dealing in understandings.

Sometimes we put what we experience together into meaning. Learning to put together in a way which will relate is a prerequisite for creative art action. The unity which results represents the aesthetic quality in our response. The special meaning which lies in the realization of value in the experience itself and in opportunity to create a unification of forms through ideas and materials can guide us to developmental criteria. When art experiencing consistently strives for reintegration of means with meaning we approach the qualifications of development leading to excellence. This is true whether the criteria is applied to the beginner or to the professional.

This point can be illustrated by reference to forms which commonly repeat surface responses. There are many productions by workers who gain a skill and repeat it over and over, emptying the proliferation of meaning, as a bunch of flowers in a favorite vase, or a mountain scene or a view around town. I have seen hundreds of these empty productions, and I am sure you have, too. My emphasis here is on the words proliferation and repetition. Certainly, the content as such should carry no implication of value or lack of it to the producer and his audience. Of itself a flower or a mountain is not an empty form. Nor is a picture made by a beginner. It becomes empty when it does not represent continuous development on the part of the doer. Professional artists, as well as amateurs, sometimes fall into profitless repetition of successful form symbols. Development becomes a criteria for the adult because art requires a nonrepetitive original re-establishment of the relationship between the self and the media in each succeeding production.

Surface responses to the visual stimuli of color and form in the objects around us may be likened to a casual response to the keys of a piano. To gently touch and to place in sequence these keys is to explore the fact of their being available to experience. The direct looking and visual placement by the individual of his surroundings is a similarly exploratory experience. It is a valid and necessary beginning. From this beginning should come the capacity to pick and choose sounds or shapes according to desired and required purposes. As the technician in visual media—the learner of the language of visual form—comes to realize that to enter the realm of art he must reformulate through choice

and synthesis according to ideas and values he holds, he must become engaged in ever-increasing depth of experience with the visual world and with the translation of images into the art world. He can move from the area of exploration to the deliberate choice and juxtaposition of experimentation and from there to the aberration and synthesizing of a more mature experience in art forming.

For this reason it is appropriate that adult educators look at the productions of their students and the responses of audiences for evidence of growth. There is much too much evidence of beginnings going nowhere. Criteria is desperately needed to build programs in such a manner that they will result in development of increasing sensitivity and capacity on the part of individuals.

Specific criteria can be developed as guides additional to these general aims and standards. The generality of such standards make them appropriate as bases for highly diverse purposes. Specific criteria consistent with these general standards would serve to limit, while not causing conflict or confusion in diversity. A combination of coordinated specific standards with unified general standards should be our aim. In the words of Norman Rice, we are engaged in the "process of trying to find the best way to prepare willing students to meet their best expectations in art." Criteria and standards are guides in this process.

**PHIL H. RUESCHHOFF:**

Criteria and standards do exist; they have existed; they will continue to exist. It is not difficult to comprehend them as they have existed and as they exist today. Difficulty arises when we attempt to apply them. The lack of application, or what seems to be the lack of application, creates misunderstandings among our colleagues. The responsibility for such misunderstandings rests with us; we have not communicated well! Those who have come through the discipline of the fine arts cannot be criticized for a lack of comprehension of criteria and standards or for the prostitution of these. We can be criticized because, knowing that such standards do exist and can be applied, we have not been more definite in defining our objective and have not explained the process of objective reaching.

If we accept the premise that all forms of education effect a change in behavior patterns, our objective for adult education in the visual arts is easily defined. The objective is that of PROMOTING AND DEVELOPING VISUAL LITERACY, an objective no different from that for

children and adults on any level. Teachers of nursery school, kindergarten, elementary school, high school and college art classes, as well as adult education instructors and gallery directors are concerned with this objective. All are concerned with the promotion of visual literacy.

As has been noted, criteria and standards do exist, and they exist for the development of visual literacy as with any other area. The standards in operation today are different from those of the past, and will be different from those of the future. Criteria and standards change within an everchanging world. The technological society of today promises even more rapid changes than we have experienced in the past. Such changes are reflected in the determinants of visual literacy, but the objective itself is not changes! Visual literacy remains the goal for the future as well as for the present.

A more precise definition of visual literacy would seem to be in order at this time. This is, however, too encompassing a task, but we can scrutinize the processes leading toward visual literacy, and in this way, make the objective clearer. The process referred to has been called the process of objective reaching. This process is one of multiple complexions which might become peripheral to the central purpose of education and might be recognized as recreational, therapeutic, and vocational. It would seem, however, that even these activities, with *professional* direction, might develop a high degree of visual literacy.

The process of objective reaching leading to visual literacy calls attention to the numerous sub-objectives which are encountered as we progress toward the final goal. Such sub-objectives are the cause of most of the misunderstandings among our colleagues. Sub-objectives quite often make us look the part of the villain who employs no criteria and standards. To the Fine Arts "Criterionist," daubings of the amateur painter in the adult class might look like little more than "errors of the soul"! While this may be true, it must be kept in mind that such daubings (or "errors") are merely a start–a means to an end. The start–daubing. The end–visual literacy! The adult art educator who loses sight of this is truly one who does not apply criteria and standards. The adult art educator who loses sight of this is not a knowledgeable teacher.

The knowledgeable, sensitive, insightful teacher is one who helps adult students acquire knowledge of and exposure to the arts. If the arts are to be looked upon as recreation which allows those involved only to participate and enjoy, then the objective of visual literacy may not be met. The recreation must be regarded as a means to an end–an end that will be realized as the many sub-objectives are met. The development of an adult who is sensitive to and an appreciator of the arts may be accomplished through the process of objective reaching. We accept

a kindergarten child's painting as a record of his development toward sensitivity and visual literacy; we must accept the adult's work in the same way. The total person is our concern. As we apply criteria and standards to each of the sub-objectives, we are using stepping stones so that we may help each person reach his fullest potential. This is our purpose in adult education.

An informed adult populace is not easily developed! At this point I wish to acknowledge with sincere appreciation those adult educators who have the courage of their convictions and who help develop informed, sensitive adults. Adult education in the visual arts is *never* a prostitution of the arts! It is simply another educational process which enables a well-meaning adult to acquire another form of literacy. Adults who develop this form of literacy will be those who frequent the cultural centers being constructed in this country. These adults will be those who help others realize their potential for visual literacy. With this end in mind, criteria and standards are of concern and are employed. Without these, we become little more than the blind leading the blind!

# SCOPE AND NATURE

**JOHN CLARKSON:**

The visual arts include the whole of our man-made society, from painting and sculpture to advertisements, and from architecture to the planning of a metropolis, and down to the clothes we wear.

Because of the rapid rise of the socioeconomic standards in our society during the past half century, educators feel the pressures of the expanding population's constant requests for more learning, for refreshment of past learning, and for outlets for acquired learning through the practice of related skills. These are evident pressures.

The educational means by which the cultural desires of people may be fulfilled have become the province of the extension divisions' campus facilities of our colleges and universities. The organization of such programs to fulfill the inherent needs of the community might well come under one central leader at the college or university level. This leader could be the dean of a specific art or humanities department or the director of an art education extension division. A solution to many problems that have arisen in the past may be possible through a class affiliation between state departments of education and colleges or universities. Such an affiliation could bring an awareness to the university of the definite and specific needs of the various areas of the state. Programs could then be directed toward definite goals.

If the demands for the arts and culture are great, the scope of such programs should be broad—providing that facilities are available and are of the highest standards. Visual arts through extension services are a relatively recent innovation in the educational field. Too often in the past, quality and presentation have been poor and hurried, with too much trial and error and too little consultation with the general public, civic leaders, professional artists, architects, city planners, and state officials.

A question has been posed as to whether offerings of a university should be of a credit or noncredit nature. Questions have been raised as to

whether the offerings should be shops, short courses, or seminar-discussion groups. These questions show the need for a centralized organizational head who could define the areas of concentration needed. Thus a maximum degree of effectiveness could be delivered by his educators; programs could be envisioned well in advance; support, financial and otherwise, could be obtained and evaluated; interests could be aroused; and the ultimate intentions of the programs could be kept in the forefront.

The principal reasons for extension service are the positive contributions and effects that it has on the community. These contributions must be of a practical and aesthetic value to all who participate. Programs must be designed that are meaningful to the people. There seems to be a common core of purpose in most programs that are offered, and the best results have been achieved because of a direct appeal to and assistance from individuals and groups of people with extension divisions. The nature of a program depends upon the resources for development and upon the areas that institutions and communities wish to focus their attention. Such programs could be comprised of lectures, traveling exhibits, conferences, study seminars; or short courses, audio-visual services, radio and television programs, extension courses during the regular school semester or in summer school, or correspondence courses might be initiated. These can be for credit or noncredit.

In recent years, considerable attention has been given to the relationship of art and the retired individual. This is a fresh area for experimental research and programming. In such programs the opportunities should be open to all who are willing to work for their individual needs or wants. Our programs must not be too narrow in scope.

It would seem that the number, variety, and caliber of courses, workshops, and institutes must be increased because of the increased interest in the arts and increased leisure time. More effort must be made to bring art shows, mobile exhibits, and mass communication programs on radio, television and film to the public.

Programs must be directed to all persons in industry and education and to retired persons in rural and urban areas. Such programs should be founded with the cooperation and financial support of the area, and should have as their major premise the fulfillment of the cultural needs of the people. These instructional programs will elevate the taste of the people and create a cultural atmosphere in this country, but there must be a willingness and cooperation with groups at the town, city, state and national level.

**WALTER JOHNSON:**

Extension of university resources has been greatly accelerated during the last half century by at least three influences: (1) the popular drive to know and understand what is going on and to attain skill in basing decisions and action on reliable information, (2) the increasing demands on people resulting from the complexities of industrial civilization, and (3) the great concentration of educational resources and technical knowledge in universities. Since their very beginning, universities have been sensitive to the interests and purposes of those supporting them.[1]

Work in the visual arts through extension is a relatively recent development in the area of adult and extension education. However, it is one rising from the needs and demands of the people. Such requests of individuals cannot be ignored since the university must be sensitive to the interests and purposes of those supporting them.

In Morton's book, *University Extension in the United States,* he says, "The extension of university services to additional numbers of people first began by diversification and multiplication of the university's campus program. This was followed by provision of university services at locations and times convenient for persons unable to take part in the traditional campus activities."[2] Investigations show evidence which support this thesis.

In the extension we see one by one the state-supported educational institutions recognizing the obligation to provide opportunities for creative experiences on adult levels. Such opportunities for creative experience are being offered chiefly through structured credit and noncredit courses, institutes and workshops. As the programs develop, more sophisticated means become possible, making use of exhibits, television and radio series, community art groups and similar projects.

The development of educational and cultural support by local, state, and federal government has provided opportunities for numerous extension services within universities to establish programs in the visual arts. While the universities and colleges supported by state funds vary greatly in their extension programs there is, nevertheless, a common core of purpose and practice. All the programs are developed as an integral part of the parent institution. As the institutions grow and expand so do many of the art extension programs.

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[1]Morton, John R., *University Extension in the United States,* p. 130.

[2]*Ibid.,* p. 130.

The real vitality of art extension stems from the impetus to provide assistance to people with problems they actually have, problems they are so concerned about that they request help from the university. It should never be overlooked, however, that the main concern of many university extension services originally was, and to a considerable extent still is, extension of regular university degree-credit programs.[3]

The scope of art extension is dependent upon many factors. First, the organization of the extension administration. This could be a single responsibility such as extended programs of existing departments, or from a university extension or cooperative extension program. It could also be a joint responsibility of two or more administrative divisions such as an Art Department and Extension Division; Art Department, Education Department and Extension Division; or Agriculture (Cooperative) Extension Division and Art Departments. There are numerous other possible combinations.

The scope of art extension programs also depends upon the resources for development and methodology upon which the institutions wish to focus their attention. These methods could be lectures, traveling exhibitions, conferences, study seminars or short courses, audio-visual services, radio and television, resident evening courses, extension classes during the regular school semesters or in summer sessions, or correspondence courses for credit or noncredit.

Many times the administration has to have positive justification before it will support any programs, and in one instance I know of, it took a trial period of some years before officials agreed to carry on programs in the art area at all. In almost all institutions, programs of this type have to be conceived by a person with vision who can support the program at all times.

Sometimes programs develop from pressures being applied by a person or persons in a community saying to the university, "We have a group of people who are interested in learning more. We desire to seek a way in which we may express ourselves creatively. Help us, please!"

Speaking for my own institution, the University of Illinois, art extension had a very humble beginning. It was limited to one course which was offered for credit. It took three years before additional courses were offered. From that time on, work in the extramural class area increased until currently this phase of the visual arts program is well established with offerings of credit and noncredit courses in art appreciation, crafts,

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[3] *Ibid.*, p. 13.

painting, drawing, design, sculpture, and art education. From simple beginnings, programs have increased to include conferences and short courses, programs for high school youth and children, joint programs with music, programs for rural artists, circulating exhibitions, slides and filmstrips. But this development has taken a period of fourteen years.

The relation of the arts to retirement and advancing years is now receiving considerable attention. I see it as providing fresh areas for experiments in program planning and for research. However, the approach to the development of this area must be a gradual and carefully planned sequence of aims or goals which are workable.

# IMPLEMENTATION

**JAMES SCHWALBACH:**

**"Something necessary to make a thing complete" is one of the definitions of the word "implement" that one finds useful in this text. Adult and extension education programs in the visual arts certainly suffer from lack of completeness. The diversity of thinking related to implementation of these programs is so great that one is really pushed to find any common denominators. This seeming lack of direction could very well be one of the major causes for the incompleteness of contemporary programs.**

**Granted a defensive rationale for today's programs, one needs next to examine more deeply problems relative to implementation. They can be grouped into five categories: (1) initiating, (2) controlling, (3) financing, (4) evaluating and (5) improving the programs.**

**Who should initiate programs? In what manner should they be initiated? Casual examination leads one to suggest that too many programs initiate with the professional adult educators. Typical types would be directors of extension programs, educational personnel in private and public schools, and recreational specialists. Programs that they initiate often suffer from lack of imagination, a low quality level and absence of worthwhile goals. They are based too frequently on shallow interest research surveys of what the potential audience wants rather than what it needs. They are usually evaluated by the "numbers enrolled system."**

**Professional art educators need to take the leadership in initiation and planning of programs. However, they must consort with both the adult educator and the potential audience. Their tendency to "do it alone" out of their professional background must be resisted. The designation "art educator" is a deliberate one. It is purposefully selected to describe a person who has a serious commitment to both education and art...and professional experience and training in both. The person involved only in the creative phases of art needs to be consulted but should not normally be given the reins of leadership.**

It is the obligation of the art educator to visualize the proposals in as imaginative, yet practical, a means as possible. He must call in the adult educator at the very early stages, for guidance and help in facilitation, mechanics, direction and coordination. Together they need to seek out the potential audience. At a very pregnant stage in the program development an accurate sampling of the potential audience needs to be found and added to both the planning and promotional forces. This will not only insure adequate numerical participation but also realistic goals and worthwhile results.

Control of a program should likewise be the obligation of the professional art educator working in close liaison with the adult educator and tempered by regular sampling from the consumer audience. Furthermore, implementation will be more effective if the university-based art educator working in the field of adult and extension education in the visual arts plays a role of inspirator and initiator instead of jealous owner. University control of these programs should, whenever possible, be transient. The vast resources of the university will be most effective for community betterment and growth when they result in provoking other groups, both public and private, to take over high-quality programs. In fact, the most successful university program is one that succeeds itself out of business. As soon as other patrons can be discovered to carry on the program in a quality manner the university should freely defer to them. It can then seek out other approaches and needs. Thus it can truly serve as a much needed force for the establishment of many programs excellent in variety and purpose.

These programs cannot be properly implemented without some form of financial support. This financial support often is directly reflected in the type and quality not only of the program but of the participants as well. Programs vary a good deal in the nature of their financial support. Some are completely supported by public funds. Many of the activities of the Cooperative Extension Service of the United States Department of Agriculture and the Land-Grant colleges fall in this category. Because the programs must be free to the participant, they frequently cannot deal with small minority groups of people for long periods of time. Hence these programs may lack a needed depth. On the other hand, they can frequently operate with a greater freedom and secure the services of a more qualified and dedicated staff. Programs sometimes offered by adult and vocational schools carry considerable public fund subsidy and unfortunately hold staff costs so low that adequately trained instructors are not interested. Their low enrollment fees often attract students who attend for reasons that are inimical to a quality program. The enrollee with a very small investment often expects very little return. On the other hand, programs which must generate complete self-support often

limit extremely and unfortunately the clientele who might afford the program. With the advent of some federal financing of adult and extension educational programs it would seem that there is a good chance of striking a reasonable balance between public support and the fee contribution of the participants. There can be no standard formula. Instead the following factors will need to be seriously considered in reaching a solution: (1) the nature of the desired clientele, (2) the environment in which the program will operate, (3) the nature of the financial support needed in order to adequately mount the program, (4) cost of the best-qualified instructional and operational staff, and (5) direct or indirect financial returns to the clientele as a result of participation in the program.

To implement an adequate program of evaluation seems to be even more difficult because of the action-oriented nature of most extension personnel. Serious attempts at evaluation often become casualties of this very activity orientation of the staff. There are so many specific and different activities being concluded, in the process of being promoted, and being proposed for the future, that there just isn't time to take off to see if anything meaningful has happened. Frequently the only form of evaluation is a statistical one. How many people attended? How does this compare with what was expected? And, how did we do on the budget? At the most, an audience questionnaire is passed out at one of the last meetings to solicit opinions as to whether "expectations" were satisfied. The statistics appear in annual reports to prove that there was a large number of bodies in evidence and the questionnaires never get much beyond the informal discussion stages.

To really implement a more purposeful program of evaluation would probably call for more careful conceptions of the purposeful goals for the activity. It also would call for special structuring with research methods in mind. This is normally beyond the realm and the personality of the average extension personnel. It is very possible that a slightly different kind of person needs to be added to this field. He would be less challenged by actually going out and promoting an activity and more intrigued by a curiosity as to what actually did happen and why. He would certainly need broader training in research goals, methods and results. Only when extension departments can add this type of person to their staff and then release enough of his time away from specific field projects can they expect to implement evaluation on any significant scale. It will be a strong temptation to draw these research oriented people away from sound evaluation by the glamour of activity and the deceptive success of quantitative analysis. If this continues to happen it will be more and more difficult to find a responsible rationale for desired goals.

Implementation of improvements in extension programs in the visual arts will often be too closely tied to the apparent success of the ongoing program. Too often programs which are seemingly successful carry with them an ingrown desire to maintain the program structure for fear of disrupting the success pattern. This may be justified in programs where there is real honest success. However, here a point might be made that even these programs could be improved. But, as pointed out in the discussion on implementation of evaluation procedures, our overly casual and inadequate forms of research give inadequate and even false evidences of success. This, of course, relieves the pressure for improvements.

It is of primary importance that all programs, successful and unsuccessful, be carefully studied with a view toward possible improvement. One simple manner to implement such procedures would be to rotate or change staff assignments and responsibilities. This would constantly bring new personalities to bear in the solution of problems. This means a fairly adequate staff. It must also be a staff that is allowed enough freedom of action and given real encouragement to experiment. Implementation of new improvements would be much simpler to come by if the consequences of failure would be minimized. Certainly periodic and planned meetings of a wide variety of personnel who may have some contact with any given project would greatly implement improvements. All programs should be subject to close and hard-boiled scrutiny. Top administration could be very helpful here in implementing improvements in programs by forcing departments to constantly justify their programs. However, this must be done with creative and wise administrative finesse or it will instead stifle and hinder improvements.

Improvements in program that are hardest to implement are those which involve a complete change in the nature of the clientele served. Too often a department will build up programs that seem to answer the needs of a small, although worthy, segment of the society. While this procedure is completely defensible, its success often precludes any attempt being made to reach other equally worthy societal segments. A good example of this is the fact that the portion of the class structure most often served by extension programs is in both halves of the middle class. Most extension programs in the arts are primarily aimed at the great middle class. Very few of them reach the upper class structure and almost all ignore the needs of the lower class. Then there are other segments of society that are disadvantaged in some manner (physically, mentally, psychologically, economically, ethically, etc.). Awareness of the needs of these special groups is just beginning to creep into extension programs in the visual arts. Conscious effort must be made to research the needs of these various group types to discover their real

group-acknowledged needs. An agressive effort will need to be made to serve them. This would implement a real need. These implementations are going to come very slowly and often after repeated failures and frustrations. However, the eventual reward is going to be very great because here the needs are often the greatest.

These have only been a few suggestions, possibly somewhat pragmatic, from one person working with one program. It would be presumptuous to claim any more. Each individual will find many more manners in which programs in extension in the visual arts might be implemented.

**ROSCOE SHIELDS:**

Let me relate to you an experience with a program that didn't quite come off as hoped. This program was a lecture series designed to further the understanding of a certain important period of American art. The lecture series was to run concurrently with the showing of a major collection of the art works of this period. The program was carefully conceived, three topics chosen with care, and then, the best authorities possible were contacted as lecturers. Two of the men came a considerable distance for their part in the series while one was from the local university. A quantity of handsome brochures were put out to a mailing list compiled by research into what the audience was like for this type of adult program. The newspapers had large favorable articles supporting the series. As an extra bonus, admission to the tea which opened the exhibit at the gallery was given to all who purchased lecture tickets. When the day for the first lecture arrived the audience was disappointing—very disappointing.

What went wrong? Why were so few in attendance when the program was of such high quality? It took a little while to see the mistakes—mistakes which I shall call mistakes in implementation.

The program had been planned much as all regular university courses or convocations are planned, by a few people, in this case three to be exact. All three were vitally interested in the subject and felt others must share this interest. Now, with a course for credit or a convocation, a somewhat captive audience exists. However, for this lecture series no specific audience existed. Although the program was well planned and was to be executed by a topflight staff, it did not take into account the available audience for the program.

Since the program was planned by those who were not only interested but also knowledgeable in the area, the program announcements and news releases gave the program an air of sophistication and intellectual quality. Many who might have found this an exciting series, and who we are sure visited the gallery and the exhibit, did not venture to attend the lectures. Possibly they felt they did not possess the knowledge needed to profit from or even enjoy the lectures.

As I have already noted, the program was planned by only three men. This meant that when the promotion of the program took place it was done on a formal basis through the regular channels of promotion at the university. There was no large group of people available to get behind the program and promote it.

It seems that as we look back on this program now, the idea was a good one but it was just not implemented properly. Had the idea been discussed with people who we were sure had an interest in this art, and had several organizations, art associations, historical clubs, etc. been brought into the picture at the planning stage, their ideas and interest could have been tested, with a result of possible modification of the program. In this way we could have made the program more meaningful for the people we wanted to reach. Further, the inclusion of groups that had the program's interest in mind would have served as a sounding board against which the announcements and news articles could have been tested, thus avoiding the overly intellectual tenor of the publications that seemed to have frightened some people away.

It was a shame so few attended, for the program was presented in a way that all who might have been in the audience would have profited. Those who came highly praised each lecture.

I feel this example points up some of the problems faced in implementing a program.

We in the visual arts are going to have to design programs that are truly meaningful to the people. We need to be inventive in carrying out programs offered now and creative in our new program development.

Implementation of new programs cannot be done through the procedures that many of us have used in the past. Implementation is going to have to take new forms. We who are in the universities, colleges, and art museums can no longer plan a program at our desks with a few of our fellow workers and then say to the public, "Come, we have the program you seek." If we do this, I feel we will not reach more than a fraction of all the people that desire and deserve contact and involvement with the visual arts.

I would like to identify and briefly comment on six areas which I feel are important considerations of program implementation.

*First,* when we think of implementation, we must think of the people—the audience we seek to reach. The cooperative extension divisions of this country have shown us one way to identify our audiences. They, years ago, organized local groups involved with or interested in agriculture. They then charged these groups with the job of identifying the needs of the people and with the task of helping plan a program of action for the area. Whether we in the visual arts can or want to organize in the same way as those in agriculture is up to us, but I feel we must structure our organizations so that we can begin with the people as the first stage of implementation. I feel we must seek ways to identify groups of people and organizations that are interested in the visual arts and then involve these groups in program identification.

*Second,* once the basic programs sought by people are identified, we should survey all resources and build the basic plan with care. We must not rush into action and be caught in the web of self-interest, that of promoting only our own particular organization, be it an art museum or an art department of a university extension division. I feel each of us, no matter what group we work for, must seek the advice and assistance of other agencies in the development of programs. Many things are growing too big and complicated to tackle alone and, furthermore, we have an obligation to our potential audience to make available all possible resources.

*Third,* the promotion of the programs must be considered. It may well be that this is a very key area. If the people do not know about the programs, they cannot support them; and if the promotion is in the wrong key, as I am sure the lecture series mentioned earlier was, the people will not participate. We must, I am positive, involve local groups often and seek with them new ways of reaching and motivating people to attend or become involved in the programs offered.

*Fourth,* the problem of staffing the program, be it a class, lecture, workshop, etc., is part of implementation. The correct choice of staff is an important step to the success of any program.

*Fifth,* the problems of facilities can be an issue, be it for classes or other activities. Let me cite one example of how facilities were the key to putting a program into action. For years we have taken original works of art out into the state for showings, most of the time for short durations of two or three days, and when this was done we made do with whatever facilities there were. Several years ago it was decided that this presented a poor image of the art gallery and of how art should be

shown. First art work was just not taken out; but after some thought, it was decided to survey the communities to find an agency or agencies that could help us promote the idea of small art galleries. The agencies which were found to be the most interested in the project were the libraries. The planning began with the State Library Commission and selected representatives of libraries. Through cooperative efforts of this group, the idea of a single picture gallery became one which seemed to show promise. The idea was simply to have one painting of high quality presented in a proper setting in a prominent place of the library, and every six weeks it would be replaced with a new one. Our facility problem was just this: How do you properly show a painting in some of these small-town libraries? After considerable planning, several physical setups were designed that could be built and installed in these libraries in a way that seemed part of their environment. After solving the problem of the basic facilities, the problems of cost, shipping, and installing fell into place. The program was then easily and successfully implemented.

*Sixth* is the problem of the budget, which for many adult educators seems to be the hardest to solve. I have heard with repeated regularity that federal aid is needed and that it is coming. But although I feel we should advocate it, I must recommend that we do not sit and wait for it but rather concentrate on carrying out the programs with the financing available to us now. In this area, I feel that by joining forces with other groups and by directly involving local organizations in communities costs can be shared directly or indirectly to implement programs.

I have listed these six areas which to me are important individually and collectively represent a relatively complete picture of implementation. In review, these six major areas of implementation which must be considered in any adult education art program are (1) audience identification, (2) program planning, (3) promotion, (4) staffing, (5) facilities, and (6) budget.

A successful program is one in which careful consideration of each of these areas has taken place. The educator who neglects any one of them places the implementation of his program in serious jeopardy.

# PREPARATION OF PERSONNEL

**CLARA EAGLE:**

The training of personnel for effective educational service in the visual arts would appear to be as diverse as the many different types of programs suggested in the study of art. Both training and personality factors are related to various community and education programs.

Existing programs provide some guidelines which might be helpful in setting up criteria for selecting personnel as well as for special training before going into service. A follow-up of in-service training as a means of continuing education might also be important. The following are some criteria which might be used.

1. Because of the great importance of motivation in the area of visual arts, the person should possess the ability to stimulate dynamic group action.

2. Since the influence of the worker should permeate the entire community, he should be a person of sound aesthetic judgment, able to discriminate between the valid and the spurious.

3. College or university training in the arts and art history would be essential with the Master's degree a desirable minimum level.

4. Special training in working with noncredit classes in the visual arts and encompassing all age levels was suggested. This might be started by setting up pilot programs in some universities. Thus a pool of trained workers would be made available. Scholarships and fellowships might be obtained to attract good trainees into the field. Emphasis in this training should include desirable ways of working with adults and in methods of relating the visual arts program to other existing programs in music, drama, literature and the dance. A further goal would be to train workers in techniques for teaching which would lead individuals and groups to continue in independent study. This special study might be recognized by a certificate at the successful termination of the training. This would be helpful

to prospective employers and might serve a useful purpose for the incentive of the bonus pay scale.

5. Some intern service under the guidance of a qualified extension teacher in the visual arts might be required either as an alternative to the special certificate or as an added step above the special training. This field service would enable the trainee to observe and study the program in operation. He could also assist in the teaching which would give him some experience before being assigned to the full responsibility of teaching classes.

6. Before setting up any training course or in-service program a research study should be undertaken. This would investigate and clarify both the objectives of the program and personal development of the prospective worker.

Since the visual arts in extension have been carried on in many different ways across our country, it might be of some value to investigate policies and procedures of other better-established programs. A few significant points from these agencies might provide clues for directions in which we are moving.

From: Mary L. Collings, Staff Development Specialist
Division of Research and Training with the
United States Department of Agriculture.

A statement of policy:

Agriculture Extension personnel are required to have a bachelor's degree before employment. These degrees are generally in agriculture or in home economics, though the restriction to these fields is not as uniform as it once was. Increasingly, states are requiring a master's or doctor's degree for employment in state positions and are encouraging county personnel to have at least a master's degree. Frequently the master's program is one of a combination of the behavioral sciences, though a considerable number of our personnel take master's and doctor's programs in the technical fields.

The states generally have strong in-service training programs which begin soon after employment and continue throughout the career. These in-service training programs are the responsibility of state supervisors and state specialists. The training is done in frequent intervals, some of a week or less. Some institutions provide a three-week school in subject matter for newly employed personnel whose major emphasis has not included areas important to the county programs. About thirty of the land-grant colleges provide master's degree programs in what is gen-

erally known as extension education. Some of these programs are in agriculture or home economics education as the case might be; some are interdisciplinary.

In connection with these master's programs, some institutions are offering off-campus classes throughout the school term. Agents drive to centers near their county offices for regular course work for which they get graduate credit. To finish such degrees they must have a final semester or longer as a regular student at the institution.

Shall I risk making enemies of even my friends by saying at the start that the need for graduate training for Extension workers is great, its realization long overdue, and its amelioration presently being inadequately attacked? As I proceed to describe my view of this need, will you allow me my belief that all segments of the Association are jointly responsible for the dilemma in which Extension workers find themselves?

The quality of educational experience in the land-grant universities that has produced so many Nobel Prize winners has yet to result in a curriculum for Extension workers equal to the present-day demand on the Service. It is my thesis that this condition partly exists, as do all examples of cultural lag, because of the traditions of the Service itself; for example—its sharp division between the theoretical and the practical; its tendency to equate learning with entertainment, and its failure to take a conscious attitude toward experience. But equally important, this condition exists because of the failure of academic and research divisions to utilize the social laboratory furnished it by the Cooperative Extension Service as adequately as they have utilized their physical science laboratories; their failure to fully gauge the tremendous complexities of the Extension job and their traditional point of view as to what constitutes depth in a curriculum.

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> From another bulletin put out by the federal government on undergraduate training for extension workers, some of the following points may be pertinent to our study.

Between the four-year program of education leading to the bachelor of science degree (in agriculture or home economics) and the master's degree, at least two years' work experience are desirable. But the total undergraduate and master's program is best planned as a unit.

**For Nonspecialized Agents**

For the nonspecialized county extension agents, considerably more range in technical courses should be provided than for the technical

subject matter majors, but there should be enough depth in one field to enable agents to hold a professional status as agriculturalists and home economists. Through some concentration in a field the undergraduate can gain:

1. An understanding of interrelations within a subject matter field and insight into what competence in one area demands.
2. Knowledge of ways to get information in the subject field and how to interpret research data.
3. Insight into the size of the subject field, its basic skills, and possible goals to achieve.
4. Appreciation of a job well done, a professional attitude toward the field, acceptance of competence in other subject matter areas.
5. Achievement of a consistent way of looking at an area, a frame of reference.

The modern nonspecialized extension workers can best serve under present conditions if they have an undergraduate concentration in such areas as principles of management or family life education or adult education (such as adult learning and teaching).

Following the completion of the bachelor of science degree program, the agents should take additional work in adult education, educational psychology, educational methods, sociology, modern communications theory and techniques and/or leadership and organization.

In setting up guidelines for induction training of Federal Extension Service the United States Department of Agriculture recommends a planned learning experience because it will:

a. Take less time to get the competence than random experience alone would take.
b. Reduce the time consumed in "trial and error" learning.
c. Help the new worker learn from the past and for the future.
d. Reduce the amount of unlearning of out-dated concepts and practices that must be done.

In the Federal Induction Program the steps include:

1. A brief orientation at the state office, under guidance of the supervisor.
2. Field experiences under direction of good trainer agents in special training counties.
3. Visits of other counties to observe good extension work.

4. Specific reading assignments.
5. A new worker's conference after two to six months' service, dealing with extension organization, policies, philosophy, and techniques.
6. Group training in subject matter and methods based on needs of individuals.
7. Personal conferences by supervisor to appraise progress and plan specialized training needed.
8. Short courses or special workshops on communication, organization and planning, and teaching techniques.
9. A final evaluation conference with the supervisor at the end of the induction training to analyze progress, give recognition and suggest additional improvement needed.

Training material should be developed and made available to each new agent. These include such things as a policy handbook, kits, and other reference material that will give the trainee ready access to information that will permit him to make a thorough study of his duties.

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Volumes of material have been published by both federal and state agencies, which recommend and regulate programs and conditions for training of teachers in the vocational education field. An examination of the formulated policies suggests that perhaps the rules may be somewhat overly structured. If the principles are followed without a strong infusion of the spirit, the best-trained teachers may be completely ineffective in stimulating individual or community action in such a subjective field as the visual arts.

Two published research papers which include some findings of significance are worth investigation. In a *Report of Programs in Extension Education for Professional Extension Workers* (1964 Division of Extension Research and Training, Federal Extension Service, U.S. Department of Agriculture, Washington, D.C., *ERIT*-184 (12-64) may be found an analysis of courses offered in each state which relate to extension training. This study would provide a basis for analyzing what is presently being offered.

Another significant recent study, *A Guide to an In-Service Training Program for Cooperative Extension Service* was published after a three-year Task Force Committee Study. The members of this group were appointed by the Division of Extension Research and Training, Federal Extension Service, by request of the Extension Committee on Organization and Policy. Membership of the committee included persons actively engaged

in the training of personnel and from a diverse geographical distribution. This research might be extremely helpful in that some of the areas studied parallel our own study. The findings of this group might give us guidelines and, in some cases, save us from a duplication of effort.

In this preliminary summary, certain areas for further research would seem to be needed in several categories. This study would be based on the definition of the role and purpose of the visual arts in Extension as defined in other research problems.

1. Selection of the teachers should be based both on educational background and personality factors.

2. Induction training or internships where new teachers could work with experienced personnel in established study centers.

3. Professional improvement which would include such possibilities as sabbatical leave for study, incentive pay increments and official leaves with pay to attend professional meetings and conferences.

4. In-service training through area conferences and workshops, films and other teaching aids, periodical publications of a professional nature, and circulating exhibits.

**HARRY GUILLAUME:**

Adult and Extension Education in the Visual Arts is so broad and inclusive a topic and its interpretation is so varied from institution to institution that a discussion of the preparation of personnel to cope with these facets of art education necessitates a preliminary statement of the frame of reference from which the problem is being considered.

There are implications in these areas which may cause us to reflect upon the need for a kind of professional preparation which currently is not recognized or is not provided in existing programs of educational preparation.

The nature and degree of preparation for such personnel is determined by, first, the function or objective of adult and extension education as it relates to the visual arts and second by the existing conditions in our schools and communities which, combined, define the need for such personnel and the services they are to perform.

Simone Weil has written that the function of education "whether its object be children or adults, individuals or an entire people, or even oneself, consists in creating motives. To show what is beneficial, what is obligatory, what is good–that is the task of education. Education concerns itself with the motives for effective action. For no action is ever carried out in the absence of motives capable of supplying the indispensable amount of energy for its execution."

Sir Herbert Read suggests that in addition to the creation of motives there is also a choice–value judgments are involved. He writes that, "our task–our limited task–is to introduce values and motives into the daily life and activities of ordinary people, values and motives that will serve as a necessary stimulus to their spiritual and social development." He intimates that man possesses inherent abilities to order perceptual experiences and to cope with those experiences cognitively by giving them unity of form.

Art as a principle of natural growth is one means of developing or giving meaning to those inherent mental powers of man. Read likens the unfolding or development of these inherent abilities to shaping the spirit of imagination, or instilling a sense of creative purpose.

It is the function of the educator to concentrate with young and old alike, upon the cultivation of their native abilities, to guide and control everyday perceptual experiences and to confront these experiences reflectively in an effort to giving them form. In short, the educator must introduce to all men a recognition of the interaction of art with all facets of life. Unless this interaction is recognized and unless there exists a sense of creative purpose in all of life experiences, living itself is dull–monotonous.

In terms of adult and extension education as it relates to the visual arts the objective rests with our ability to sensitize a person, a group or a community to aesthetic qualities as they can exist in the warp and weft of art and everyday activities and experiences and to motivate that person, group or community to want to do something about raising the aesthetic level of those activities and experiences touched by the visual arts. The objective entity, the sense of creative purpose in all forms of artistic experience, should become reflected in habitual or instinctive behavior. These objectives should be applied to all art education as it exists in our formal pattern of art education, but they have special implications for adult and extension education in the visual arts.

Assuming that the perpetuation and improvement of our way of life rests with each younger generation, the frame of reference from which all forthcoming statements are made, focuses attention upon providing higher-

quality experiences and a more favorable environment for the *younger* generation. This does not imply that adult education should be disregarded as unimportant but rather that educationally speaking, the sensitizing of the adult, aesthetically, is *primarily* for the purpose of providing a more sympathetic environment in which a child can grow. The secondary purpose is directed toward raising the aesthetic level of taste of an adult as an adult and thus improving existing conditions. Where one objective terminates and the other begins is sometimes obscure and no doubt should be.

The second determining factor influencing the preparation of personnel to cope with the problem under discussion is the nature of existing conditions. This can be divided into two groups–first, the existing programs of art education in our public and private schools which are concerned specifically with the education of the young, second, the existing conditions or programs beyond the bounds of the formally organized art programs of schools, which are concerned more specifically with adults who in turn intentionally or unintentionally *influence* the young.

In an effort to be succinct, the conditions of the organized art programs as they exist will only be listed because this area is most familiar to all concerned with art education in the elementary, junior high and senior high schools. There is no effort to be all-inclusive nor is there import to the order of sequence.

1. Many elementary schools have little or no art.

2. In many elementary schools art is taught by classroom teachers who have varying degrees of preparation in art.

3. Many art teachers at all levels are seeking assistance in such matters as structuring a program for an entire school system; expanding an existing program to give it depth or breadth; more technical information, etc. In some instances graduation is a terminal experience with the art teacher and, unfortunately, so is his growth.

4. Some school administrators need educating in the objectives, organization and equipping of an art program.

5. More and more school systems are initiating an art program for the first time.

6. The qualifications of some teachers of art to teach their subject is subject to question.

In considering conditions outside the formal art program, one of the most prevalent is the growing interest in art by an increasing number of adults.

Jacques Barzun states, "The most salient fact in the artistic culture of his country since 1930 is the rise of the amateur....We thus have... quantities of amateur painters whose principal recreation has already had the effect of changing America's attitude toward art in general....It may be argued that most of the work of the amateur artist in...painting is the merest dabbling and is to be called 'art' only by courtesy....But the disparity between the various degrees of amateurism and 'true art' must not be overdone." Barzun continues in his discussion of "The New Man in the Arts" to disclose that the demand in a community for the products of local talent surpasses an interest in readily available reproductions of the world's greatest artists. There seems to be evident on all sides a growing community spirit which relishes what is local and of the group. But Barzun points out that the new amateur is very much a product of industry, social equality and a strong economic inducement exemplified by the "do-it-yourself" emphasis of our times. "The upshot...is an artless art and a use of past art that is also artless." The reproduction of the Mona Lisa on a can of peas represents "quality." To sum up Barzun states, "The present situation is in any case thrilling by its ambiguity—much culture and much ado about it, a democratic carelessness lavishing a cornucopia of artistic products and proficiencies upon indiscriminate uses, and no proportionate means of sustaining creation." One of the components he stresses for the production of greater art in our society is "...better talk about art—that is—less *small* talk among amateurs and less pedantry among 'men of ideas'; a more flexible, richer, stronger vocabulary of criticism; and a truce to self-consciousness about likes, dislikes, 'positions' and philosophies."

Consequently, while there is a great surge of interest in art by the amateur and he has a passion for participation, he is more than likely doing so for egocentric reasons. With all his eagerness to emulate the artist, or his ability to manipulate "arty" phrases, the new democratic amateur is, as Barzun phrases it, "disseminating the feel and taste of artistic experience while emptying art itself of its overwhelming substance. The result should in time be a generation of young men broken in to a vocabulary but unhampered by a message." The serious nature of the problem of the amateur rests with the fact that he fails to recognize the qualities which distinguish his work from that of the professional, past or present. Indeed, he may not even be aware that a difference exists. There is no message.

The implications of the above for adult education rest with the fact that the amateur influences the community including the young, and the amateur needs help, the help of a professional educator who understands his needs and his aesthetic problems and who can inspire or motivate him to unleash his own inherent abilities.

To mention, but not to go into detail, merely a few other conditions which exist in some communities:

1. Recreation commission programs include art activities of dubious quality taught by teachers of dubious preparation.

2. The same can be said of some Boy and Girl Scout programs, "private" Saturday art classes, Bible classes, etc.

3. Art associations while valuable might use professional guidance concerning programs, exhibits, classes, etc.

4. TV programs sponsored by commercial concerns are more likely to be directed to economic gains rather than the development of aesthetic values.

The situation, if viewed in its proper perspective, reveals that the exposure of the young to influences affecting his aesthetic development by means of informal instruction far exceed formal art instruction in the schools under properly prepared personnel. Perhaps it is time for institutions of higher learning to make a critical analysis of the quality of the art experiences to which the young are exposed outside the classroom situation. For example, there is a reasonable possibility that a child may spend more time participating in a single summer recreational program of arts and crafts under the direction of poorly qualified personnel than he spends in a formal art classroom situation in an entire school year. In other words, that portion of life's experiences involving the visual arts to which children are most frequently exposed and which undoubtedly influence the quality of the values and motives developed, rests primarily with the guidance of personnel not adequately prepared to render such a service to our society. Not only should this situation be examined, but constructive action needs to be taken to improve conditions.

It would seem reasonable to surmise that if our concern is the progression of the young toward mature aesthetic judgment, we should not limit our efforts to only the preparation and improvement of teachers but to extend our efforts to *all* the forces exerting a lasting influence. In essence, some effort should be exerted to upgrade all activities and education in the visual arts.

It follows that some effort be extended to coordinate the purposes of the various types of programs involving the development of aesthetic judgment and to exert some quality control as to what is to be taught and *by whom.*

Such an effort would seem to necessitate personnel some of whom would be given special preparation in adult and extension education in the visual arts. This leads us to the major concern, and immediately the problem becomes more complex. Not only does the scope or inclusiveness of adult and extension education need to be more clearly defined, but the techniques and methods at the disposal of such personnel are numerous and each demands its own peculiar kind and degree of skill.

The scope of a program for the preparation of personnel for the field of adult and extension education in the visual arts would include services which would be concerned with at least the following:

1. The continuing education of teachers in the field.
2. In-service programs for teachers in the field.
3. In-service workshops for nonprofessional teachers of arts and crafts.
4. Setting up of leadership workshops or development of a program for the edification of school administrators and directors of recreation commissions.
5. Prepare and/or make available traveling exhibitions of reproductions of original works of art, slides, films, etc.
6. Develop a program whereby an entire community can be made aware of (a) its own resources; (b) how to use those resources; (c) how to set up a program of art experiences for the community such as exhibitions, slides, films, lectures; (d) how to set up and operate an art association.
7. Produce, or have produced, qualitative TV programs.

To suggest that any single person could perform all the above services is most unrealistic; therefore, any newly established program of adult and extension education will of necessity need to limit the scope of its program to suit its resources. A long-range program seems advisable, listing in order of significance the progression of the program. Personnel selected to function in such a program would, due to the nature of the tasks to be performed, need to be a certain breed of individual. He would need to:

1. Have a sound foundation in the philosophy of adult and extension education.
2. Have a sound foundation in teacher preparation and in the improvement of instruction at all levels of the public schools. Some ex-

perience in the field would be of value.

3. Have a thorough understanding of the nature and needs of the people with whom he would come in contact whether they be amateur artists, nonprofessional teachers or laymen.

4. Have a sound foundation of adult psychology.

5. Have administrative ability to organize and promote the various types of programs to be initiated.

6. Like to travel.

7. Be a cross between an artist and the Great Messiah.

8. Understand the scope and limitations of the art of the amateur as contrasted to the work of professional artists. Amateur art should not go uncriticized, but some approaches are more effective than others.

The three problems confronting the preparation of personnel for this type of work and which will limit even an introduction to the solution of the problem seem to be:

1. Funds to finance such a program particularly at the initial stage.

2. Recruitment. Who seeks such a position which divorces him from his cultural center of interest and his family or friends?

3. Retention of personnel. Unless personnel is retained over a period of time a lack of continuity and therefore lack of growth may result.

Some of the above might be included in existing programs. It would be my contention that a minimum educational requirement would be the Master's degree. Specific courses could be designed and offered at the graduate level, particularly where the content would deal with community and personal relations, the nature of the adult and his growth pattern. Given the proper administrative leadership, some of the preparation of personnel could be realized through an in-service or orientation program, providing of course that initially the candidate is subject to constructive suggestion and retains an innate interest in adult and extension education as his personal profession.

# RESEARCH NEEDS

**MARY ROUSE:**

Any serious discussion of needed research in the field of adult and extension education in the visual arts must be prefaced with a statement admitting the lack of adequate research programs in its parent fields: art and art education individuals in the visual arts fields who are both interested in, and trained for, this kind of enterprise are still in very short supply, and the research programs which have been organized to date are still in their infancy. This situation does not furnish researchers in this field with very stable platforms from which to proceed.

Concerning this, Kenneth R. Beittel has commented, "It seems proper to mention a continuous skepticism coming from the art education profession concerning the purposes and outcomes of art research. Practicing artists have exhibited, by and large, what almost amounts to an active opposition to inquiry and analysis. The methods of science and art have been traditionally defined as antithetical."

And, continuing, "agreement can be found among most art educators concerning the central importance of the processes of creation and appreciation for the practice and enjoyment of art...but there is little support of research on questions arising out of these basic concerns. Coordinated and cooperative studies are therefore rare."

Although many more research projects are underway in our other parent field, adult education in general, these studies (some 100 in process with approximately 40 concluded in the past year) represent no more than a bare beginning in terms of need. Indeed, only six years have elapsed since the first major effort to obtain quantitative data on participation in formal classes was reported. This was a joint attempt by the Bureau of the Census and the Office of Education to survey the participation of adults in group or class activity.

C. O. Houle, in a recent article in *Adult Education*, summed up the situation rather neatly: "For all of us, adult education is a dark continent. We know the area is vast, that there have been many people there before

us on voyages of exploration who have left rather sketchy maps of the terrain....It has fallen to the lot of our generation to try to understand this enormous and uncharted territory."

In attempting to deal with the needed exploration of our particular part of this "uncharted territory," it is obvious that some organized program of research must be established. Since almost nothing has been accomplished to date, our individual efforts may tend to count for little indeed unless we join together by establishing certain priorities and attacking these in a systematic manner.

In my discussion of those points which I consider to be of first importance in such an exploration, I shall use a general conceptual model already mapped out for us by Jane K. McFee in her analysis of children's behavior in art activities: The Perception-Delineation Theory. This adaptation seems especially appropriate since Dr. McFee assembled her theory after several years of an intensive survey of our own and related fields (psychology, sociology, anthropology and education) in an attempt to discover relevant information which might have meaning for us. Her inductive approach generated her model; I propose to turn the process around and use her theory (with some slight alterations) as a starting point, proceeding outward.

To refresh your memory, Dr. McFee organized her information around four major categories: The Individual's Over-all Readiness; The Psychological Environment; Information Handling (or the ways in which the individual organizes his perceptual-conceptual information); and Delineation, a subdivision dealing with the art product. These categories, of course, are not necessarily exclusive; indeed, the opposite is true. We recognize that each overlaps and interlocks with all of the others. This particular organization, however, does seem to work efficiently in helping us to better understand the complete process involving the individual as he produces an art object.

Before continuing, another word of caution seems to be in order. We find quite often that in overviews of needed research in other fields the writers decry the large number of descriptive studies completed or being conducted and call for more of a controlled, experimental nature. Yet in our particular field there has been no large accumulation of factual material, and since theoretical formulations must inevitably be based upon a considerable body of fact (insofar as we may regard the outcomes of research studies as facts), it seems inevitable that much of our needed research will have to be descriptive in nature. By this I mean careful observation and accurate description of behavioral events. Once we mass information of this sort, we can follow with the testing of hypotheses. Therefore in the following discussion it should be understood

that each of these areas calls for research studies of both kinds: first the descriptive, and then the experimental.

**Research Needed Concerning the Readiness of the Adult Learner**

Prior socioeconomic research studies in adult education tell us that adult education students will be generally over 29 years of age and under 40. They will come largely from the urban-suburban areas rather than from the rural regions and will be both male and female in approximately equal numbers. They are probably high school graduates or better, and usually are of the middle class or beyond. They are likely to work full time, and to be both married and parents. Their aims appear to be "continuing" in nature: that is, either vocational or recreational (1/3 vocational, 1/5 recreational) rather than remedial or rehabilitative.

We need to determine whether we can accept this data as normative in our field. Indiana University's experience has been that our extension classes in art are usually attended by far more females than males. Does this apply generally? What meaning does this and similar information have for us?

In view of the coming population explosion and the increasing influences of automation, it seems likely that in coming years adult education, and especially adult education in the arts, will face a major responsibility in attempting to provide a better basis for use of leisure time for all classes. If at present we are serving only the middle and upper classes, we need to restructure our programs so as to draw in students from the lower and lower-middle classes who will probably be those most in need of this kind of activity.

The physiological characteristics of our students also deserve extensive consideration. We do have some information at present from the medical and psychological fields to help us, but we have specific problems that need deeper investigation. Dexterity with tools should be of concern to us. Studies show that losses seem to be negligible up to seventy or over, and that those which do occur can be controlled by retraining. Yet certain debilitative diseases such as rheumatism and arthritis undoubtedly take their toll with increasing years, and we need to discover both the extent and the effect these may have upon our students and their art products.

Adults appear to slow down with increasing age in terms of the time needed to accomplish certain tasks. We should assess these with reference to our time schedules.

Primary attention, of course, must be given to physiological changes in vision since "seeing" forms an extremely important part of our teaching efforts. It is well known that major changes do take place as individuals age. W. R. Miles, in fact, uses visual acuity as a basic index for ageing. Studies reveal that advancing age levels show a proportionate loss in acuity: There is a narrowing of the field of vision and a slowdown in adaptation to the dark. The incidence of cataracts and of defective color vision rises sharply, particularly in men. Both sexes appear to suffer from a general loss in sensitivity to light and also from a yellowing of the lens.

These facts undoubtedly have implications for classroom lighting, for the control of glare, and for the use of films and television. And since much of our activity concerns color in one way or another, we certainly need to focus much attention on this special aspect of the problem.

Perceptual changes, as apart from physiological changes in vision, should be of primary importance in our investigations. Dale R. Harris has reviewed a large number of studies which relate perception and children's drawing behavior. Witkin and his associates have, through a number of years and many studies, investigated children's perceptions of their world. Their results indicate that some individuals vary in rather startling respects in ability to analyze efficiently. This ability has been linked to drawing performance, and in a recent study by the writer, perhaps also to painting styles. Most of Witkin's investigations stopped in the early years of adulthood and it would seem important that we extend these studies on to more advanced age levels.

Authorities argue whether or not creativity can be considered to be a special form of intelligence not yet measured by standard I.Q. tests. Whether it is or not, this subject demands much more investigation in terms of adult behavior in art. We know, of course, that a major part of the research efforts in art education have been devoted to learning more about this quality, and that psychologists have also concentrated much of their attention on it.

Torrance, for example, has provided us with a graph of the general development of creativity in children, but he stops short at the end of the school years. What happens beyond this level—does creativity increase or decrease? We also have some information concerning children's performances in art activities in respect to three of Guilford's major factors of creativity: originality, fluency, and flexibility. But there is still too little information concerning the responses of adults.

McFee included a discussion of response sets in her theoretical structure. These sets will undoubtedly be of importance to us since our adult stu-

dents, having simply lived much longer, will possibly collect quite an assortment and these may make important differences to our classes.

Flexibility, as mentioned before, is considered to be a major factor in creative behavior. Its opposite, rigidity, could be considered as a prime example of a set which can affect our efforts in a negative manner. Rokech and his associates have devoted much attention to this set and define it as a resistance to new experiences. Since much of our teaching in the visual arts field is concerned with the original and the new, it can be readily seen that this response needs to be investigated further in terms of prevalence and possible effects. Once this information is gathered, experimental programs in a remedial sense might ensue.

**Research Needed Concerning the Psychological Environment of the Adult Learner**

What kinds of classroom climates are we currently providing in our adult classes? What kinds will work best for these special groups? Current theory in adult education tends to stress a permissive, learner-centered climate. However, Mary Shaffer, who recently completed a study at Indiana involving art activities for female school teachers, found that her particular subjects welcomed a more highly structured atmosphere rather than a loosely structured one, and produced more creative art objects in such an environment.

Also, what kinds of classroom groupings work best in terms of their needs and our objectives? One study has shown that sixth grade children perform individual tasks better if seated boy, girl, boy, girl. But they perform group or socialization tasks better if seated girl, girl, boy, boy. It is interesting to contemplate what similar experimental studies might show with regard to our students.

We also need to investigate teacher needs for these adult groups. Should our teachers be younger or older, male or female, studio-oriented or art educators? Can we isolate those factors which seem to have been significant in the preparation of our more efficient ones?

Attitude change is generally held to be a desirable outcome in the teaching of art to individuals of all ages. We want our students to learn to enjoy and to value both the art product and the process itself. In order to accomplish this, we generally find that this involves a considerable change of attitude on the part of our students. We need to know much more about the attitudes toward art that these individuals bring to our classes, and also what kinds of experiences will stimulate maximum change in the directions desired.

We need also to learn much more about the current interests of our students, since higher motivations usually occur when interests are being met. Some writers have indicated that as individuals grow older they tend to become more interested in projects which can be carried out individually rather than in groups. Does this apply to these adults, and if so, how can we utilize this information in curriculum planning?

The kinds of rewards and punishments used in learning situations appear to make considerable differences in the end results. We should investigate those currently in use in adult art classes and determine those systems which may work more efficiently. In a study conducted at Pennsylvania State University, it was found that children who were constantly rewarded performed at a much higher level in art activities than those who were either consistently punished or disregarded. Would the same methods produce the same results for our students?

It is a common view that while the child is a "bundle of emotions" the adult learner is not. It is assumed that he somehow "got over them." Gardner Murphy, however, has pointed out that the reverse is probably true. "The adult has not *fewer* but *more* emotional associations with factual material than do children although we usually assume that he has less, because the devices of control are more elaborate and better covered in the adult."

It can probably be assumed that if our adults have developed strong emotional associations with prior factual learnings, they have even stronger associations from their past involvement in art activities. Personal observation indicates that many of these individuals come into our classes suffering from a sense of inadequacy in regard to art based on past failure experiences, some of which go back to the primary grades. A history of failure implies a strong anxiety level in present undertakings, and we know from many studies that individuals with high anxiety levels learn far less than others.

Thus we need to investigate our students' past histories of success and/or failure in art, and determine the effects on our own classes. Then we can better attack the problem of overcoming this past history. Perhaps some therapeutic work will need to be included in our curriculum plans.

Along with this we shall need to take a look at the kinds of evaluation systems currently in use in our classes. Wha 's the effect of these in terms of the retention and drop-out rate? Which kinds will serve best in inducing more creative responses from our students? Do they demand different systems than those that we use for our regular students?

**Research Needed Concerning the Information Handling Processes of Our Adult Learners**

Do our adult students differ in their basic design strategies from our other students? We know that many young persons differ in their perception of, preference for, and use of details. This has been thought to be the result of a psychological maturing process by some writers. Do these preferences and uses continue to increase with age, do they reach a plateau and continue stable, or do they decrease with advancing years?

We also know that some youngsters and adults prefer more asymmetric designs than others. If these differences continue through later adulthood, can we change our students' behavior in respect to them?

It also appears that some individuals perform art tasks according to certain stylistic orientations (which seem to this writer to be ways of organizing). Lowenfeld has asserted that these orientations are both inherent and unchangeable. In a recent study, however, this writer found some individuals who appeared to change their styles on different occasions. Can we discover similar consistencies in style in our older groups? If so, what meaning might these have for our teaching practices?

**Research Needed Concerning the Delineation Aspect of the Adult Learner (The Art Product)**

We need to know much more concerning the subject-matter preferences of these individuals. Are they generally concerned with realism rather than abstraction? Can we change their behaviors and in what directions? It is usually assumed that teachers can make more progress in changing behaviors if they start where the students are; but first, of course, we need to locate their present position.

Similarly, we need to investigate the symbols these adults borrow and invent. There is comparatively little information available on symbolization at any age level, but it would appear that this kind of material could tell us much about our students individually and collectively.

Which media do these persons prefer, and which do they dislike? Which do they handle with ease, and which cause them difficulties? It seems logical to suppose that older female students, for example, will have more difficulties in handling certain types of material than others. If such differences do occur, we should take these matters into consideration in our planning. If, as discussed previously, success experiences are desired for our students, the choice of media may be of real importance.

Are there color preferences among these groups of which we need to be aware? We know that certain ethnic groups do evidence differences in this respect, but there also may be changes in terms of age level. Can we or should we expect to change this behavior?

**Conclusions**

Finally, may I say that this overview has been necessarily only a bare beginning in terms of specifying our research needs, which are obviously very broad indeed. It is hoped, however, that my choice of a model, and the inclusion of some of the possible items for which research is needed within each category can help to stimulate other ideas.

I would hope that the outcome of such an organized attempt to provide needed information concerning this field would be to make the specification of our major objectives that much easier and efficient. We cannot adequately perform this highly important task, in my estimation, until we have first described our students, their major characteristics, needs and motivations. Once we have provided these, we can match them with an analysis of society's needs, and reach some rational conclusions as to what our objectives should be.

**WILLIAM HAZARD:**

That research is needed in all areas of education cannot be gainsaid. The development and vitality of most human enterprises in the various areas of human knowledge and activities proceed from and, in large measure, are dependent on the foundation provided by research. The content, structure, methods and administration of adult education in the visual arts can scarcely claim exemption from this need. Indeed, it might well be argued that in this field there is a more pressing need for research than in many other disciplines. There seems to be a long tradition of research ignorance or, at least, research skepticism toward the visual arts. This tradition, this feeling, may be tied to the related notion that art is somehow mysterious, unfathomable, and altogether resistive, if not immune to the cold eye of the researcher. The shroud of ignorance may provide some warmth to the corpus of art and creativity, but this same shroud can be as limiting as a straightjacket. While Christ could call forth the dead, shrouded Lazarus and return him to life, any field of learning that lies shrouded in ignorance or preconception may await its Messiah in vain. It may behoove the practitioners of art and the art educator to look carefully at the many factors constituent of the

field and to investigate as many such factors as possible. It would appear that research into the nature of the adult student, into the creative process, into adult art programs, and other facets must logically precede intelligent growth and direction for the future.

As previously mentioned, the general cry for less description research and more experimental research does not fully apply in this context. To date, we know very little about adult education in the visual arts. There are few guidelines for the teacher or administrator of such programs. The *ad hoc* empiricism shared by most teachers of adults may, in time, give each teacher some rules of thumb in content, methods, structure, and the like; but dare we accept such subjective criteria as the foundation for adult education or extension programs in the visual arts? Dare we assume a professional posture of tinkering, of "muddling through" at a time and in a world that expects a more reasonable rationale, a more defensible program of education? A number of people have expressed the notion that adult students are generally unwilling to waste their time, or have it wasted by trivial teaching. The captive audience may characterize the formal, credit-course situation in the usual classroom but is scarcely acceptable to the mass of adult students in art. The interests, purposes, and motives of the adult students seem to require maximum relevance and content, method, and approach.

Descriptive studies of the clientele in a wide range of topic areas appear warranted. We need to know much about the clients of adult and extension education. The fact that these people attend classes indicates an interest but tells us little or nothing about the dimensions of that interest. To probe the sources of interest in learning and working with art concepts and art media could tell us much about the adults enrolled. It is a little superficial to assume that enrollees in adult art classes are primarily interested in hobby-oriented time killing. It might be equally fallacious to equate the china painter's interest with the adult student in a Renaissance art history class. There is little warrant to suppose that all, or even most, members of a given adult or extension class have the same goals and purposes in mind. The personal vocational, or professional backgrounds of the adult students preclude gross generalizations or comfortable assumptions about their interests. To investigate the interests of the clients would appear to be an item of top priority if we seriously desire or expect to provide meaningful continuing education.

Simple descriptive studies of clients are relatively easy to conduct. The probative techniques and instruments are readily available and should be put to use on a state, regional, or national basis. Motive and purpose research may offer more serious obstacles, but information in these areas of adult student behavior is needed. Obviously, curricular

offerings or programs in extension can operate on a trial-and-error basis with no great loss of anything but time, energy, money, and teacher efficiency. It might be, however, that research could guide our development of more valuable, more meaningful art courses and groups of courses and avoid the unnecessary waste. Our eyes are sometimes narrowed to the "what is" and our efforts tied to the *ad hoc* by our lack of reliable, pertinent information that research could provide. The "what could be" or "what ought to be" as regards offerings, content, sequence, structure, or approach might well be realized with essentially the same effort harnessed to this research information. When resources are limited for adult and extension education in the visual arts, we can ill afford to waste what we have. Individual, or visceral, prognosis may be damnably accurate as to what courses are most wanted or needed by our adult clients but the risk of program indigestion is not insignificant.

It may be error to assume that the same long-range or short-term goals operate on children and adults alike in art classes. We may be too prone to treat adult art students as older, larger editions of their younger, smaller counterparts in art classes. Generally, we admit that the motivation of "passing" to another grade or "graduating" is not present in the adult or extension art class. Further, in the noncredit courses, grade motivation is absent. Do we therefore tend to ignore or sidestep the issue of motivation by assuming built-in, operant motivation in each adult student? Once the requisite number of enrollees is reached, do we tend to relax and conduct the class without regard to either motives or motivation? Research might provide useful insight into the reasons people engage in productive or appreciative experiences in art. Our general ignorance of these forces that affect the clients' response, interest, and effort can scarcely be shrugged off. The existing research by Beittel, Torrance, Getzels and Jackson, Guilford and others has limited value for our purposes. Generally, this research, sound and valuable, focuses on young people in a traditional school-class setting. Research on adult subjects in a very nontraditional class setting is needed.

More data is needed on creativity in adults. Much of the experimental data available deals with children and adolescents and relatively little has been done with adults. We may tend to view adult creativity as an unexpected bonus rather than genuine expectations. Our course structure may reflect this level of expectation of creativity and we may unnecessarily limit opportunities for creative performance in adult art classes. Blanket denials or affirmations of such possibilities are not needed—research data are needed. Studies in the creative interests, processes, and procedures of adult students would be valuable to teachers and administrators of programs. We need to know much more about the forces,

environment, and motivation that fosters creative expression in adult students. The permissive, laissez-faire approach that is often used may not be the proper approach at all.

To summarize, we need to study our adult client-students to discover:

1. What are their interests, motives, and purposes?

2. How do they learn, create, and think with art materials?

3. What goals do they have in adult and extension art classes?

4. What is the nature and dimensions of the creative process in adults? What kinds of experiences foster creativity in adults?

**Research Into Teaching Adults**

The inquiry into the nature of the adult art student is only a part of the story. We are generally ignorant about the efficiency of teaching methods and techniques. There appears to be a general practice, if not an assumption, of using the same teaching techniques with adults in extension classes as we use with younger people. This writer accepts the proposition that teachers learn to teach and are not endowed from above with pedagogical skill. If teaching skills can be described (and we have all read or heard endless accounts of "good" teaching), then they can be analyzed and taught. The skills used in teaching art to young people were learned and their effectiveness evaluated. We need research in the area of methods and techniques of teaching adults. What methods and techniques are now being used? How successful are these methods? Could they be improved? It is common experience that some teachers of extension art classes have excellent "drawing" and "holding" power not equally shared by all teachers. Perhaps we need to inquire into the factors that appear to bear on this phenomenon. Admittedly, there is some doubt that the superior teachers, the rare ones with the extra "something" were taught all the skills they employ. But it seems rather unbecoming for a professional group to cloak the basic endeavors of its calling under a shroud of mystical wizardry. It would be a first step to prove the methods and practices of the empirically successful teachers and programs of adult education and try to draw out the characteristics of such success for more detailed study.

Experimental studies could provide extremely valuable information for the adult and extension art program teacher and administrator. Admitting the practical difficulties of controlling the environment and subjects, there remains the real need for such studies. It is possible that adult students would be quite interested and most cooperative in many kinds of

experimental studies in teaching methods and techniques. Research knowledge of learning in adults seems to call for knowledge of teaching and this calls for research. Other related research questions appear. Should credit and noncredit extension classes be taught in the same manner? Are there relationships between teaching techniques or methods and adult effort? If so, what are these relationships? What resources (lecture classes, studio experience, discussions, museum tours, etc.) are mosteffective in teaching adults? What experiences are most valuable to the adult students in light of their purposes and objectives? What kind or kinds of class "climate" seem to foster creativity in adult students? What teaching techniques inhibit, restrict, or minimize spontaneity, flexibility, exploration, and satisfying experiences?

We need to define and clarify criteria and standards for teacher selection and teacher education. Until we know the kinds of teaching skills, techniques and rationales needed we are in a poor position to improve or upgrade the adult and extension art programs. Research in the area of criteria and standards could do much to direct the search for teachers who can work most effectively in such programs. Descriptive status studies would be quite useful in delineating the present state of affairs and could mark off some functional boundaries for experimental research in this area. Related inquiries into the relation of teachers' goals and professional aims to the goals and aims of the adult students would be helpful. The convergence or divergence of these goals may well influence the relevancy and value of the courses and programs. There is no certainty that adult art students want or need dogmatic goal direction, however benevolently intended. To assume that the teachers' levels of interest, tastes, knowledge, and concerns for things can or ought to be imposed on the student is unwarranted. This is not to deny the existence of superior skills, abilities, etc. in the teacher but is a gentle plea for research to give us more information about the learner, the teacher, the methods, and the learning results. Research knowledge in these areas could serve the interests of teacher recruitment, teacher education, and the continuing in-service professional education of teachers of adults.

We need to know, then, much more about the teachers of adult and extension art classes. We need to identify those skills, techniques, teacher-personality traits, and professional "savvy" that fosters interest, respectable production, and optimum growth in creativity, aesthetic sensitivity and maturity. Research can tell us much about the status of teachers of adults who are teaching the techniques and methods employed; their training and background; and the relation of these factors to program value and relevancy. It appears to be unlikely that extension programs can grow in quality unless or until much of this simple, basic descriptive research is accomplished.

**Evaluation of the Program**

There has been little inquiry into the validity and effectiveness of courses and programs of art in adult and extension education. We have been so busy offering courses and developing client acceptance of the programs that little attention has been directed toward evaluation. The functional pragmatism that guides much of our effort has been adequate to date, but there is little reason to think we can continue with it indefinitely. As the competition for resources intensifies, we in the visual arts must expect to produce evidence that our resource wants and needs are real and that our product deserves individual and institutional financial support. We need to study the programs we offer and seek out the values that we insist are inherent in our product. We should inquire of the goals and purposes of adult and extension art programs. If these goals and purposes are valid in terms of the human needs served, we ought to know this. If the courses and programs serve these validated needs, we ought to know that. We dare not assume that art is an unassailable fortress of good and hence, will get continued and even increased acceptance and support. If we are half as articulate and if art is half as vital to human needs as we often profess, we can confidently encourage such inquiry. The tradition of Western cultural and aesthetic heritage can be a strong support to our programs, but such tradition must be made relevant and meaningful to our potential clients and our sources of support. We must ask the hard questions and follow them with research.

What does man need to know about art? What vitality does art have to mass acculturated man? Does experience with visual art media, processes, and techniques offer any unique values to man? What is our competition for the time and resources of adults and can art meet that competition? These and similar questions will not be answered with cliches or flippant nonsense. Some of us may be sorely tempted to rest the case on the inherent goodness and value of art. To do so may well be a premature summation and the jury may well be unimpressed. The implications of losing the case are too serious to be ignored. Unless we can offer meaningful answers to the "Why art" questions, we will likely see our programs of art-for-all-people more a hollow phrase than an emerging reality. Inquiry into the philosophical underpinnings of the visual arts does not seem too popular in this era. We seem to be somewhat infatuated with the scientific method and the behavioral sciences as related to art. Perhaps we need to ask some questions about direction, purpose, values, and meaning in art as it is experienced by nonprofessionals. John Stuart Mill reminded us of this needful inquiry when he wrote, "Men are men before they are lawyers or physicians, or merchants, or manufacturers; and if you make them capable and sensible men, they will make themselves capable and sensible lawyers or physi-

cians." If we are as concerned about the value of the art product, the art experience, the art involvement as we often tell ourselves, we must first talk about the human being involved in these activities. We may too often assume that the recipients of all of the blessings of art want, need, and should have them. At least we can question the premise that all good people need art and those who do not apparently want art should be ignored. If such questions are naive, or dogmatic, then we should reframe them to please ourselves, but we must not ignore them. Those artists and teachers on the "firing line" of teaching are generally aware of the varying levels of interest, ability, commitment and goals of the adult students. We are sometimes painfully aware of the limitations imposed on our idealism by such variations. Some study of the overall purposes of adult and extension art programs may help put these problems in perspective. It could even help us shape our own commitment to our professional specialties.

As our programs mature and the problems of course content, sequence, structure, and methodology are recognized and confronted, we ought to expect some effort focused on the philosophy and direction of our work. We must identify and refine the goals and objectives of extension programs in the visual arts. We need to study the nature, goals, and objectives of the adult students. Research studies can define the current status of the programs in terms of teaching method, staff qualifications and preparation, course offerings, and related matters. We can look to descriptive and experimental studies for information on status, course content, methodology, and the like, but we must seek the values and directions of the programs in philosophy. We need to study adult and extension programs in the visual arts from a philosophical orientation and perhaps the guidelines for direction and development will emerge.

# A CHALLENGE TO ACTION

**CHARLES WEDEMEYER:**

I have given this article the subtitle, "Fair Enough; I'll Fight You for It." These words are the last line in a poem by Carl Sandburg, from a book entitled *The People, Yes,* published in the period of the great depression. The poem is a wry little allegory about a landowner who, walking out on his broad estate in the evening, draws pleasure from surveying the lush lands, and contemplating all this beauty that is his. Suddenly he is disturbed because he sees a trespasser is also there, looking admiringly at his land.

"Get off my land," says the landowner.

"Why," says the trespasser.

"Because it's mine," says the landowner.

"Oh," says the trespasser, "where'd you get it?"

"From my father."

"And where'd he get it?"

"He fought for it."

"Fair enough," says the trespasser, "I'll fight you for it."

There was a time when that line would have seemed incongruous, and might even have provoked a laugh. But not so to Sandburg, or to us. Sandburg perceived then, what we have lived to learn: that ours is an age of revolution against established order, established values, established mores. What Stephen Spender in 1966 called "the destructive element" in the arts was destined to become, in Henry James' metaphor, "The Figure in the Carpet."

"Fair enough; I'll fight you for it" in a crude yet also a subtle way is our "Figure in the Carpet." In politics, in religion, in business, in industry, in social intercourse, in education, in extension, in the arts, the figure in the carpet is clearly distinguished, but especially in the arts, and perhaps most compellingly in the visual arts. How does the artist fight a society that he believes is morally bankrupt, decadent,

rotten in its cruelty to man, ideas, creativity? One way is to immerse himself in destructiveness, as Spender noted. This may not be unlike the behavior of some juveniles who, in a desperate vandalism, heave bricks at windows to call attention to their need for love and justice in a world that offers instead cheap sentimentality and a scale of inconstant equalities or constant inequalities.

How do educators behave in such a society? Less able to feel as intensely, and more other oriented than artists, the educator is likely to fight by creating and shaping programs, both individual and institutional—programs which teach, explain, categorize, analyze, and which may hopefully in time alter the society in which we live. Educators employ the long view, for their harvests are always distant; and so they create institutions, and extension was one such.

To make extension and adult education in the visual arts more successful you who are both artists and teachers in the field will have to face a number of tough questions. You may think me impertinent for raising the questions, but I think the questions themselves are pertinent to finding the role for extension in the visual arts. If you are schizophrenic in your dual roles of artist and teacher, both inner and outward oriented depending upon the hat you wear at the moment, perhaps an outsider such as I can be useful. I do not suggest any answers to my questions. That is your responsibility. Indeed, I cannot claim that I have asked all the right questions; so you are free to add other questions, or to reject those that you think are irrelevant or impertinent.

1. *What are the values, the purposes, the usefulness of the visual arts?* Note that we are talking in a frame of reference of adult education and extension education in the visual arts. We are considering what the visual arts program should be in extension. There is an unspoken assumption here that the visual arts are a good part of the *eudimonia* of the good life, and that therefore it is appropriate for the university, for extension, for the various mechanisms of adult education to present a content in the visual arts to the people. Hence we are talking about the visual arts *in society*. If we were not concerned about society (if we were only concerned about the individual consumer of art) we wouldn't verbalize a phrase such as "extension, adult education in the visual arts." Our approach here has a bias, and let's be frank and say so. Harold Taylor observed, "The spirit of the American community at its best is not parochial. It is honest, honest about its ignorance, honest about its knowledge; and it judges art and artists by the values they produce. The virtue of such a community is that it insists that you be who you are, where

you are. Out of this kind of honesty comes an honest national culture...."[1]

We are fortunate to live in a time when almost no one derogates art and its place in society. In such a favorable climate for extending the visual arts, there is a small danger that you will not (because no one compels you) spell out the values, purposes, usefulnesses of the visual arts as you plan your work. And if you do not state these things, there is a further likelihood that you will not be clear about your objectives for your objectives for your programs; indeed, in the graveyard of extension programs lie the bones of programs that, lacking specificity of purpose, drifted away from the unspoken aims which originated them, became narrowly parochial, out of touch with things as they are, and perished.

2. *Why should people be acquainted with the visual arts, have heightened experiences in the visual arts?* What will this *do* for them? For the artists? For the teachers of the visual arts? This question is merely an extension of the first. Professor E. F. Kaelin, in talking about the university's function in the arts, remarked, "What is needed is a community of teachers, scholars, and artists whose labors are turned to the benefit of society." "The returns of technology," he points out, "are immediate; they prolong or make more bearable the life one leads. But what does one do with his prolonged life when the creature comforts...begin to pall? One could do what one should have been doing all along, engage oneself in the creative forms of art." "The argument here," he goes on, "is not that art is for the person with time on his hands, but that any time spent in immediate human values is time spent aesthetically."[2]

Professor Kaelin's point is that the arts are a benefit to society. Your argument for an expansion of adult interest and involvement in the visual arts, through adult education and extension, should spell out your honest convictions and state your objectives clearly.

3. *Why should the university, government agencies, foundations, colleges use their monies for adult extension programs in the visual arts?* Again, this question is another extension of the ideas in questions one and two. I am trying to lead you to the preparation of a strong position from which to mount your requests for programs and funds. While the case you erect will be useful with the deans and

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[1]"Art and American Experience," *Arts in Society*, The University of Wisconsin Extension Division, Vol. 2, No. 2, 1962, p. 17.
[2]"The Meaning of Wingspread—Conference Overview." *Arts in Society*, Vol. 2, No. 2, 1962, p. 192.

administrators with whom you work, I think its greatest value will be in forcing you to sharpen your own thinking about your programs, to clarify your own objectives, and relate your planning to the realities of the extension-adult education world. Professor Kaelin, in the article quoted earlier, also remarks, "It becomes a mystery why educational institutions fear devoting more of their time and energies," and one might add, their subsidies, "to education in the intrinsic and consummatory values found in aesthetic experiences."[3] I do not think this is much of a mystery. Clear and impelling reasons for greater support of arts programs are not always given. This should be one of your major concerns if you want poured on your projects that "gentle rain of subsidy" that Arthur Geller of Canada finds so desirable.[4]

4. *Have you identified your clients, your students, your consumers?* Do you know their needs, their present capacities, their potential for growth? Do you know where they are, how many there are, how to reach them effectively? Do you know them well enough to be able to deal intelligently and sympathetically with the likely differences between their wants and needs? Do you know how to counsel with adults in open society as compared with campus students, taking full advantage of the adult's greater maturity, his demonstrated ability to motivate and discipline himself to reach his accepted goals; exploiting his greater experience with life and reality, his greater knowledge of many things acquired through living longer, his hopes and aspirations derived from a better knowledge of life and of himself? Are you capable of differentiating between the different groups you intend to serve, or do you think the same program, the same methods, the same scope and level of content will serve all equally well? Can you differentiate between individuals in the same general group, and adjust and adapt to these real learners as you go along? In dealing with your clients, can you move away from the snobbish and elite-class aura that sometimes characterizes arts groups and art teaching?

If you can do the things suggested above, you need not fear for lack of clients or consumers or students. Charles Christopher Mark does not exclude anyone from your potential sphere of influence. He points out, "It is simply true that art is *in* everyone and *for* everyone..."[5] and that consumers of art need not have any special anoint-

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[3] *Op. cit.*
[4] "Subsidization of the Arts," *Arts in Society*, Vol. 2, No. 4, 1962, p. 21.
[5] "Common Sense About Citizen Support for Arts and Culture," *Arts in Society*, The University of Wisconsin Extension Division, Vol., 2, No. 4, p. 8.

ment to qualify. Mark charges, though, that the arts have been guilty of exclusiveness, competitiveness, and snobbishness.

The growing interest in the arts is a people phenomenon; to exploit this you and your programs must be people (learner) oriented. You must look outward to the people you serve, and design your programs with their needs in mind. To be solely content oriented opens the door to the faults cited by Mark, faults that could set your programs back.

5. *How do you decide what kind of visual arts program is needed by adults?* By intuition? Do you talk to people, artists and others? Do you run any feasibility studies to determine actual as compared with hypothesized needs and potentials? Can you document needs and potentials, and translate these data into clear objectives and strong content?

Do you have criteria for selecting courses and areas for development? What are these criteria? Have you tested their validity?

How do you determine the content of your courses? Do you keep a steady eye on people, times, events, the human situation, the problems and anxieties that beset us all? While these are probably *not* the content of arts courses, they can give you the insights you may need to program imaginatively. (I am here assuming that the majority of your course development tasks will not be in replicating conventional campus credit courses.)

There appears to be in our society, alongside an oft-noted apathy towards events, a strong quest for meaning in life. Does this concern the artist? The teacher of the visual arts? Should the visual arts be used to help people find meanings? Should it give them the meanings (or anti-meanings) found by others? Do the great and troubling themes of our times—peace; disarmament; brotherhood; equality; plenty for all; honesty in all phases of life; urban ugliness; human dislocation through industrialization; overpopulation; uncertainty over the wise use of leisure time; cheap, commercialized pseudo culture (kitsch, mid or mass culture) winning a growing number of drugged or somnolent followers; violence and destructiveness; nihilism and rebelliousness; science and space; mental hygiene—are these of significance to the artist and to the teacher-artist in seeking content?

Do program designers have an obligation to present a range of viewpoints? If you are selective in your content (and you will have to be if you set objectives, criteria, standards, identify and adjust to

human needs and differences), how do you defend your selectivity? Is there a danger, if you have avoided the thought of conflict, that your content may tend to be neutral, colorless, lacking in vigor and meaning?

6. *Should your visual arts programs present an ideology or ideologies?* (I'm not referring to political ideologies here.) Can any vital teaching program be truly neutral? If you have answered "yes" to the earlier question about helping people find meaning in life, you already have an ideology. What, then, is meaning? In Argentina there is a plaintive little ballad which says that "life is very sad, unless you live it with myths and illusions." Whose myths and illusions? Should art perpetuate myths and illusions, or should the arts dwell more on ideas and ideals? If so, whose ideas? Or whose ideals? And how do you choose where conflict is evident? Gerald MacCallum, Jr. points out that "no formula can reasonably be provided because the conflicts [in our society] *are* conflicts of ideals, and a society which is sufficiently open to permit the *development* of its ideals will not have a fixed or static hierarchy of them....We not only discover what we *do* value, but we also make up our minds about what we shall value." "Full recognition of this," he goes on to say, "reveals not only our freedom to develop, but also our responsibility for reasoned choices of the character we wish our communities to attain."[6] If our ideals for people, for society and its communities give us ideologies which in part shape our content and teaching, where do we get our content? If we think of "meaning" in life as the gradual coming to grips with realities (as opposed to myths and illusions) then we have placed the artist in a central place in our content. The artist and the teacher have the task of exposing and exploding myth and illusion, and of presenting realities as they are individually experienced and understood. Artists are the merciless critics of society.

"Artists," says philosopher Horace M. Kallen "are makers. Each is a unique cause of unique effects....Artists create innovations of thought and of form which power-holders fear will redirect and transvalue manners and morals and topple their power structures: artists project images, ideas and ideals...which turn men on new ways of life and thought and sooner or later reshape their faiths and works... men of art are springs of disorder."[7] If the content of your courses is to some large extent determined by the artist, and if the artist

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[6]"Censorship in the Arts," *Arts in Society,* The University of Wisconsin Extension Division, Vol. 2, No. 4, p. 136.

[7]"Comment by Horace M. Kallen," *Arts in Society,* The University of Wisconsin Extension Division, Vol. 2, No. 4. p. 38.

is a source of disorder, is there need to be ready to protect him, and the program, in case of attack? There would appear to be ample basis and precedent for protecting the artist in our society, although the institution, the program or the person responsible for the artist's appearance and contribution may be more vulnerable to attack than the artist, by those who see themselves as the protectors of the local established order. *C' est la guerre;* a good teacher or administrator ought to be willing to put his head on the block on basic issues.

I hope it is clear that in raising questions about ideologies and content, I am not suggesting any infringement on academic freedom, or, equally abhorrent, any propagandistic use of art. What I have said places responsibility for content on the developers and teachers of the course. It also points out that the artist, along with the artist's purposes and productions, is content. I would hope, in addition, that the designers and teachers of the visual arts, and the arts, will perceive that criticism may be positive as well as negative, constructive as well as destructive. Here I show my concern especially for the youth of our land, who are growing up in an age where there are virtually no heroes with whom they can identify readily through the arts. Destruction, disorder, and violence (if you will permit me a small caveat) have been most ably presented and learned; and one hopes for children and adults everywhere an opportunity to experience in the arts a range of meanings or realities; to know the greatest of humanity on trial as well as its pitiful weaknesses and inexcusable stupidities; to experience compassion as well as passion, and love as well as hate; to continue the long, difficult struggle towards the building of a great society. Here I think all of us, including the artist, have an obligation to the future.

7. *What are your achievement standards in teaching adults the visual arts?* How did you derive them? Are they the same for all, or do they differ for differing groups and different objectives? Will your standards be realistic in terms of the needs, purposes, motives, capacities and potentials of your students?

   Will your standards tend to perpetuate dilettantism, encourage the snobbish, the exclusive and anointed, or narcissistic coteries? Is your program a learner-oriented course? This does not mean that standards will be lower; but they might be different, or achieved over a longer period of time. "As the arts are brought closer and closer to the people," wrote J. Martin Klotsche, "it is important for the university to set standards and preserve the excellence essential

in a society that does not consider quality incompatible with mass exposure."[8]

8. *What are your criteria and standards for the selection and training of your teaching staff?* Teaching adults is not the same as teaching youth on campus; it is likely to be a more exacting task. Noncaptive adults tend to demand more from a teacher. They are impatient at delays, and want to move more rapidly and at their own pace. Some adult learners have social motives in addition to their educational motives, and their educational motives are generally differently oriented than those of the campus youth. Adults expect teachers to be able to identify with them more than do campus youth; they demand an empathy in their teachers that youth is not yet mature enough to expect. To the adult, learning is a very personal thing, bought often through the hard sacrifice (or at least inconvenience) of other members of his family as well as himself; so he is likely to be both more critical of his teacher and his course, and more appreciative.

   Do not assume from what I have said that "teacher personality" is more important than basic content competence. It is not. Competence is the first quality that should be sought in the teacher.

   Do the special requirements of teaching adults indicate a need for training teachers of adults? Could this training be accomplished informally? How do you propose to do it?

9. *Have you given thought to how you will achieve your objectives; how the students will achieve their objectives; and how you will adjust and compromise if your and their objectives are not the same?* If you have thought about these things, you indicate an awareness of the teacher as a communicator, not just an information giver; as a guide or mentor, not just a taskmaster.

   How should you communicate your content? Perception, as artists know full well, affects communication, affects learning. Have you considered all the ways available to you for reaching well? Can you exploit the strengths of each, and reject or minimize the weaknesses? Are you willing to be an innovator in teaching the visual arts, experimenting with new formats as you try to make your programs available to persons in your community who cannot or do not respond to conventional ways of teaching? Does the growing technology of educational media and methods offer anything useful to your program and your objectives?

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[8]"The Arts and Education in a Free Society," *Arts in Society*, The University of Wisconsin Extension Division, Vol. 2, No. 4, p. 162.

10. *How will you evaluate the success of what you are doing?* Did you build a good evaluation device into your program plans? If your objectives were clear and specific, they will serve as your basic evaluation device.

    Are statistics on enrollments, attendance, income from fees, and student grades satisfactory evaluative indices? What else is needed? Can you use evaluative information as an aid to future program planning? If you have a vigorous visual arts program, is it fair to look within the community to see if urban ugliness worsens, if architectural monstrosities multiply, if kitsch takes over?

11. *Will you relate the visual arts to other content fields?* If you (and the artist) profess to see the whole man in society, can you ignore the relatedness of other areas of content? How should you acknowledge this relatedness? One of the essential features of the curriculum of the famous Juilliard School of Music was its careful integration of experiences in music, the arts, philosophy, literature and social studies. To be sure, the Juilliard School selected only talented, performing students who were able to pursue depth studies. But one might well ask whether the adult in our society, faced with the difficulty of relating the separate meanings of the complex experiences in his life "performance," does not deserve the same opportunity? If you truly program to meet needs of adults, can you be narrowly parochial in your courses?

12. Finally, after you have written down what you think are the values, purposes and usefulness of the visual arts; after you have indicated why more people should be acquainted with and have heightened experience with the visual arts; after you have given a rationale for the use of university, public, private and foundation subsidies in extension programs in the visual arts; after you have identified your clients and consumers; after you have decided on the kinds of programs you wish to develop, and their content; after you have wrestled with the question of ideology; after you have set achievement standards for students and teachers; and have sought a format and methodologies for courses which will effectively link up with your objectives and purposes; after you have determined what is the appropriate way to evaluate your programs; and after you have made your decisions relating the visual arts to other content fields—finally, you face the question: *How do you check the rightness or wrongness of your decisions?* Should you start research studies to test the hypotheses on which you based your decisions, to test results, to locate other questions and problems related to the visual arts in extension and adult education programs, and in society?

What can all of you, working together, produce to strengthen the total adult program in the visual arts?

To these, my many questions, I have no answers to offer, for you are competent and obligated to work out your own. The visual arts are greatly needed by society. Most of the content areas made available to adults through extension and adult education are neither sought nor needed by *all* of society–but the arts are. And adult or extension education may be one of the avenues–perhaps the chief–by which carefully designed curricula and courses are brought to the people for experiences in the visual arts. Why are the arts in so central a position? One reason is given by Waren Bower who writes, "It will take more than exhortation to accomplish straighter thinking in the American people....Could not the arts be made useful to us, since art at its highest is both a recognition of reality and a penetration into its deepest meanings? Such salutary disciplines as art furnishes might well aid us as a people to deal more directly with reality."[9]

This, then, is your challenge to action. I might add that if you do not pick it up, there are others who will use the void thus created to insensitize people to realities and meanings of life and events, or even to promote their own particular, narrow and parochial interpretations. To those who would preempt your rightful response might well be Sandburg's line, the subtitle of this paper:

"Fair Enough. I'll Fight You for It."

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[9]"Notes on the Decline of Culture in America," *Arts in Society*, The University of Wisconsin Extension Division, Vol. 2, No. 4, p. 151.

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